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McCALL'S MAGAZINE

THE QUEEN OF FASHION

FEBRUARY 1911

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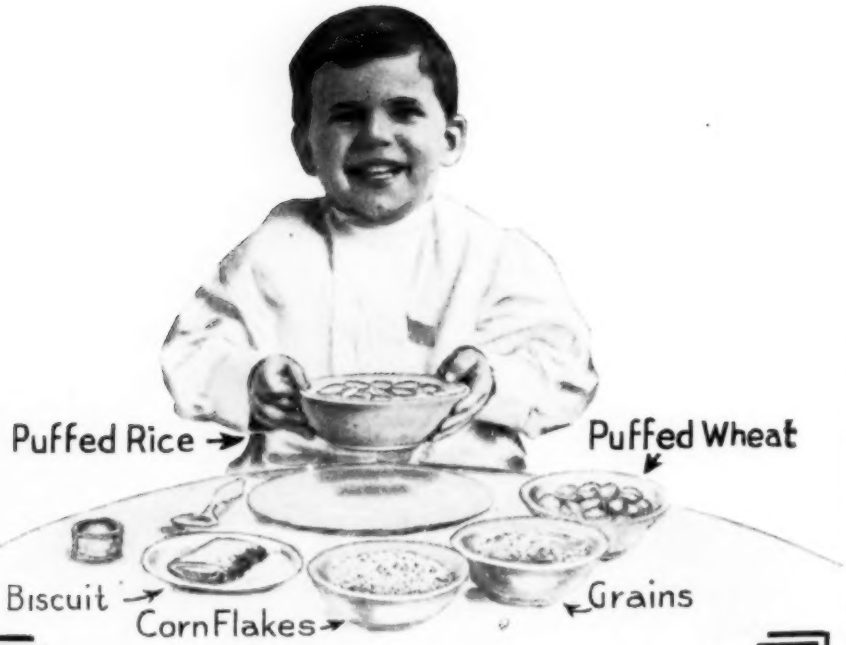
FIFTY CENTS A YEAR



Try This On the Boy

Put on the table a dish of each ready-cooked cereal, and let the boy make his own choice.

Let him see Puffed Wheat and Puffed Rice with the rest—these crisp, gigantic, nut-like grains.

You will learn in a moment what food children like best.

We made a test like that in a lunch room—conducted for months in the heart of New York.

We served all kinds of ready-cooked cereals, all at an equal price. Four people in five chose Puffed Wheat and Puffed Rice—just as your boy will do.

That's how we found out. Since then we have helped a million homes to enjoy them.

Puffed Wheat, 10c
Puffed Rice, 15c

Except in extreme West

These are the foods shot from guns—the foods prepared by Prof. Anderson's process, with every starch granule exploded by steam.

The process puffs the grains to eight times natural size—makes them four times as porous as bread. Yet the coats of the grain are unbroken.

The result is whole-grain food made wholly digestible—made crisp and enticing—made to melt in the mouth.

So many people have found them out that 15,000,000 dishes are now served every month.

Cut out this reminder so you won't forget to order a package to try.

A Reminder

to order from the grocer a package of Puffed Wheat or Puffed Rice.

Made only by The Quaker Oats Company

(110)

The Famous Devonshire Clotted Cream

When in Devonshire, England, you might just as well expect to get out of the way of "clotted cream" as out of the way of the name of Shakespeare when in Stratford-on-Avon. Devonshire is, metaphorically speaking, saturated in clotted cream, and the visitor to that lovely county no more thinks of omitting Devonshire cream from his menu than he does of failing to see the delightful Devonshire lanes. One wonders, when in Devon, how this delicious clotted cream is made, in such great quantities and with the richness that differentiates it from other cream—as, for instance, that which a North Country milkman allows to remain in the milk he delivers from door to door. Well, after all, there is no mystery about it. Nature makes it all, from beginning to end. The rich soil of Devonshire makes the rich, luscious grass, and the rich grass enriches the bonny brown cows, and the bonny brown cows give the richest of milk when fed on such pastures, and as for the rest—it is simplicity itself. The cattle extract the ingredients from good old Mother Earth, and, after ruminating for some time in the luscious meadows, as they solemnly regard you with their great loving eyes, are quite willing to be milked in the orthodox fashion, and patiently and copiously yield up the rich white liquid, which the careful farmer filters as he pours it from the pail into the can.

Transferred from the can to shallow mugs or pans, the milk is placed on a rack and allowed to stand perfectly still for twenty-four hours.

Then the shallow pans are placed on what is known as the milk stove—a stove which keeps water at the boiling point under each pan for *just fifteen minutes.* Then the pans or mugs are replaced on the rack, as before, and left to stand for another twenty-four hours, and—that is all.

At the end of this forty-eight hours' simple process the upper portion of the liquid in the pan is rich and delicious, and thick cream, and ready to be skimmed off for use. There is no conjuring or dexterious manipulation or juggling with it. Nature makes it, as only she knows how to make it.

You get, say, half a pound of Devonshire cream, and how much milk do you suppose was required to produce it? Exactly *one gallon*—one gallon of milk for *half a pound of cream.*

Royal Boy Hero

Germany has a twelve-year-old royal hero in the little Hereditary Grand Duke Nicholas of Oldenburg, who not long since rescued his aunt, the Grand Duchess Marie of Mecklenburg-Schwerin, from death by drowning. The Grand Duchess had just stepped into a boat when it suddenly capsized. Her Royal Highness plunged headlong into the water. The Grand Duke Nicholas, who was standing on the pier, grasped the situation with splendid coolness, and sprang into the water to rescue his aunt, who had already gone under. His strength was not sufficient to draw the Grand Duchess's body to the surface, but he called loudly for help, and kept her head above water until help arrived. The Grand Duke Mecklenburg-Schwerin has conferred the Grand Duchy's medal for life-saving upon the little royal hero.—Woman's Life.

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McCALL'S MAGAZINE

THE QUEEN OF FASHION

THE McCALL COMPANY, *Publishers*, 236 TO 246 WEST THIRTY-SEVENTH STREET, NEW YORK

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When you receive notice that your subscription has expired, renew at once, using the blank enclosed in your final copy. We cannot begin subscriptions with back numbers, so be sure to renew promptly.

Remember McCall's Magazine at 50 cents a year, including a McCall Pattern free, is the biggest bargain in the publishing world. Every woman can afford to have McCall's Magazine; no woman can afford to be without it. Don't miss a single number.

Always state the issue with which your subscription is to begin. Never fail to give your full address—your name, post office and State; also box number, street address or rural route number. Always sign your name the same. Don't sign it Mrs. Geo. Brown once and later Mrs. Mary Brown. ***Always write plainly.***

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After subscribing, do not make complaint about not receiving your pattern and magazine until you have waited at least two weeks. If you live far from New York, even more time will be required for your first copy to reach you. Magazines are sometimes lost in the mail. If you should ever miss a number, write us and we will send a duplicate copy free.

In requesting a change of address, please give us four weeks' notice. We cannot make a change of address on our list ***unless you give your complete old address as well as your new address.*** Please observe this.

Read This Letter

(From a McCall Club-Raiser)

Miss Eva Nicklas, 520 Division St., Platteville, Wisconsin, writes us on November 15, 1910, as follows:

"I received my voucher for the $2.00 prize money, also the case of silverware. Accept my heartiest thanks, please. To say that I am delighted is putting it very mildly. I shall be proud to own so nice a set of table silverware. Your premiums are always a surprise as they are better than one expects."

You too will say the same about McCall Premiums. See offers on pages 96, 97, 98 and 99.

CONTENTS FOR FEBRUARY

Children of the Very Rich - - - - - - - 6
By Laura Crozer

A Chat with Mme. Schumann-Heink - - - 8

The Pros and Cons of Kindergarten - - - - 10
By Mrs. Burton Chance

Some Amusing Games for Winter Evenings - - 11
By Doris Richards

Women in Business - - - - - - - - - 12
By Elizabeth A. Snyder

The Style of the American Woman - - - - 13
By Marie Cahill

The Delft Teapot - - - - - - - - - 14
By Fannie Medbury Pendleton

Snap Shots at Celebrities - - - - - - - 16

Nancy Chats with Aunt Matilda - - - - - 17
By Dorothy Tuke Priestman

Dewey's Diary - - - - - - - - - - 18
By J. Earl Clauson

Marching Down Broadway (Music) - - - - 20
By Martin Greenwald

The Story of Mandy - - - - - - - - 22
By Maud P'Pool

Some Paper Furniture for the Dolls' House - - 23
By Katherine Rembrandt

Facial Blemishes of Various Kinds - - - - 24
By Mrs. C. C. Mitchell

Costumes for a Fancy Dress Ball - - - - - 25

Advanced Fashions in New York - - - - - 26

Smart Millinery for the Demi-Season - - - - 27
By Mme. K. Henesey

Fashions for the Debutante - - - - - - - 28
By Mme. Leontine Salignac

Garments of Distinctive Style (Colored Plate) - - 35

Smart and Serviceable Designs - - - - - - 36

Excellent Models for the Young Miss - - - - 41

Styles for Little Folks - - - - - - - - 42

The Home Dressmaker - - - - - - - - 46
Conducted by Margaret Whitney

Fancy Work Department - - - - - - - - 48

Needlework Department - - - - - - - - 50
Conducted by Helen Thomas

A Chapter on Griddle Cakes - - - - - - - 54
By Mrs. Sarah Moore

Answers to Correspondents - - - - - - - 92

Premiums for Getting Subscribers - - - - - - 96

The Price of McCall's Magazine

The subscription price is 50 cents a year (12 issues), postage free, for United States, Alaska, Cuba, Porto Rico, Mexico and the Hawaiian and Philippine Islands. The subscription price in Canada is 75 cents; the price for all other foreign countries, except those mentioned above, is $1.00 a year.

Advertisements

We will not, knowingly or intentionally, insert advertisements from other than perfectly reliable firms or business men. If subscribers find any of them to be otherwise, we will esteem it a favor if they will so advise us, giving full particulars.

The March McCall's

will contain

A GLIMPSE OF NEW SPRING MILLINERY—There is nothing awaited with greater interest than the first spring millinery models. Mme. Henesey's article for March will give some valuable hints regarding new headgear. The illustrations will be from photographs of the very latest creations.

THE SUCCESSFUL TEA-ROOM—In this the third article of that unique series of human documents entitled "Women in Business," the lady who is now running what is perhaps the most prosperous tea-room in the country, tells us just how she does it.

EARLY SPRING FASHIONS—As usual, McCall's will present the latest ideas in styles together with authoritative information on the subjects of materials and trimming. Mme. Shulman's style letter as well as the regular fashion departments will be particularly interesting as they will concern the newest modes for early spring.

THE HATCHING OF "THE NEST EGG" relates the experiences of Miss Zelda Sears, the actress, who is credited with scoring the biggest New York success since "The Music Master." The article, which was written by Miss Sears herself, in addition to telling of her present success, contains a word of valuable advice to anyone who contemplates a stage career.

IT IS NOT SO HARD TO SAVE MONEY—An article by Mary Hamilton Talbott, giving practical advice on the formation of a bank account. It hardly seems possible in this era of high prices, but you will find it not so hard after all.

Send for Free Premium Catalogue of Hundreds of Valuable McCall Premiums

A THOUSAND DOLLARS IN CASH

For Recipes for New, Unusual and Improved Methods of Using Ivory Soap.

Ivory Soap is pure. You know that as well as we do.

You know, too, that, because of its purity, Ivory Soap can be used for a great many purposes, for which ordinary soaps are unsafe and unsatisfactory. Some of these purposes are mentioned on the inside of the wrapper which surrounds every cake of Ivory Soap. Others are referred to in the advertisements which appear in this and other magazines.

Bath, Toilet, Fine Laundry.

The uses for which Ivory Soap is particularly adapted are:

The Bath,
Toilet,
Fine Laundry.

By "fine laundry" is meant the washing of woolens, curtains, colored goods, laces, silks and other fabrics, which must be handled with special care in order that their beauty may not be impaired.

But Ivory Soap's usefulness does not end here. In fact, it is hard to say where it does end.

Users Tell Us of New Uses.

Almost every day, we get letters, telling us of some new use of Ivory Soap.

Not long ago, we received a very interesting communication, telling us that the writer, a woman of "uncertain" age kept her skin in perfect condition by massaging—not washing—it with Ivory Soap lather, followed by a touch of olive oil.

Quite recently, an architect advised us that some brick and tile, which had become dingy, had been wonderfully improved by a liberal application of Ivory Soap suds.

Jewelers tell us that they restore silverware to its pristine brightness by boiling it in hot water, in which a few ounces of Ivory Soap have been dissolved.

A few months ago, a Maryland woman informed us that she had washed her Ermine hat, stole and muff, which were so dirty that no professional cleaner would even try to clean them, with Ivory Soap and warm water, rinsed them in clear water, and dried them by "patting" the fur with her fingers. "The result," she said, "was wonderful."

In view of all this, does it surprise you to have us say that, for every use of Ivory Soap, with which the average woman is acquainted, there are dozens of which she knows nothing?

One Thousand Dollars in Prizes.

For our own benefit, and for the benefit of the millions of women who use Ivory Soap, we should like to add to our store of knowledge. And so we offer the following prizes:

First Prize,	**$250.00 in cash**
Second Prize,	**150.00 in cash**
Third Prize,	**100.00 in cash**
Fourth Prize,	**50.00 in cash**
Fifth Prize,	**25.00 in cash**
Twenty Prizes of $10.00 each, aggregating	**200.00**
Forty-five Prizes of $5.00 each, aggregating	**225.00**
Total,	**$1,000.00**

for the 70 recipes, based on the use of Ivory Soap, which, in our opinion, are of greatest value to housekeepers.

THE CONDITIONS:

1st—All recipes, whether awarded prizes or not, which are submitted in response to this offer, shall become the property of The Procter & Gamble Co.

2nd Recipes must be so simple that any ordinarily intelligent person can follow them.

3rd—In awarding prizes, we shall be influenced to an extent by the possibilities in the way of increased consumption. In other words, a recipe, which appeals to only a limited number of persons, will not be regarded as favorably as one that is of value to a great many.

4th—Recipes, telling how to wash woolens, colored goods, embroidered articles, etc., more easily, more quickly, or more satisfactorily than the method followed by the majority of women, will be given special consideration. As the title of this advertisement reads, what is wanted is information about "new, unusual and *improved* methods of using Ivory Soap."

5th—Ivory Soap is admirably adapted for the bath, the toilet, the nursery and for shampooing. If you know of a better-than-ordinary way of using it for these, or similar purposes, let us have the details.

The contest closes May 1st, 1911, and recipes should be in our hands on or before that date. The names of the prize winners will be announced June 15th, 1911. The best of the recipes will be published in booklet form, and a copy of the booklet will be mailed to every contestant. In it will be given the names and addresses of the prize winners as also such information about the contest as will be of interest to those who took part in it.

HINTS TO CONTESTANTS: Please write on only one side of the paper. Do not fail to sign your name. Give your full address—Number and Name of Street, as also City and State in which you live.

Address envelopes as follows:

The Procter & Gamble Co.,
(Contest Committee) Cincinnati, Ohio.

The Procter & Gamble Co.

McCALL'S MAGAZINE

THE QUEEN OF FASHION

Published Monthly

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St. Valentine still continues to bring delight to the children with his humorous or sentimental missives, yet most of the grown-ups in this work-a-day world have long ago outlived his tender influence. But by all means let us preserve this old custom for the little folks, at least, for most of them, when they come to years of discretion, are sure to have their own burdens to bear, and anything that adds an innocent joy to childhood is a boon to be by no means neglected. A happy youth means a cheerful man or woman, and cheerfulness the modern world needs in rather large doses.

St. Valentine's Day is really the survival of an old pagan celebration called the "Lupercalia" that the Romans held in honor of Pan and Juno. The early church, instead of entirely suppressing this festival, renamed the day in honor of St. Valentine, who died a martyr's death in the reign of Emperor Claudius, somewhere toward the end of the third century.

There are two sides to almost every subject, and usually they are well worth hearing. If we are ever to learn anything we must be careful not to unconsciously hold the views of the woman who, in her own mind, divided every question in dispute into "my side and the wrong side." In an article in this number of the magazine Mrs. Burton Chance, the author of several excellent books on the training of children, and besides this the wife of a physician, says certain things on the effect of the kindergarten about which some of you may dissent; others, on the contrary, may agree with her, but whichever way you feel you cannot help acknowledging that the subject is an interesting one.

A new feature of McCall's for 1911 will, we hope, prove of great interest and value. We have arranged with Mme. Shulman, of Shulman & Helene, the well-known Fifth Avenue dressmaking house, to write articles on the advance styles for this magazine. Mme. Shulman, who has a very exclusive clientele, originates many new designs and always keeps in advance of the prevailing modes. Mme. Shulman's first article appears in this number.

Truly this is an age of surprising things if all accounts are correct. Before many months have passed away we are to have an airship line running in opposition to the railroads between Boston, New York, Philadelphia, Baltimore and Washington. Melvin Vaniman, chief engineer of the Wellman expedition, is, it is said, to submit plans for a dirigible balloon that will carry twenty passengers.

The aerial route scheduled by the navigation company now covers four hundred and fifty-eight miles, the greatest single stretch being from Boston to New York, two hundred and thirty-three miles, which is to be made without stops. The run from New York to the national capital will be interrupted by two stops, one in Philadelphia and another at Baltimore, a distance of two hundred and twenty-five miles.

The dimensions of the aerial liner have not yet been announced, but it is probable that it will be nearly the same type as Zeppelin's airship. As to speed, it is likely there will be an attempt to improve on that of the Deutschland, Zeppelin's famous balloon, which made forty to fifty miles an hour.

No mention has yet been made of the price that will be asked for carrying passengers. For some time, it is expected, however, that trips on the aerial lines will be in the nature of a luxury and the cost will be many times greater than for the same distance by railroad. On some of the short trips of the Zeppelin airship the charge was fifty dollars and over.

All this is as yet in the future, but if the present plans are carried to completion there is no reason why it should not come to pass before very long.

ALICE ASTOR, DAUGHTER OF JOHN JACOB ASTOR

CHILDREN OF THE VERY RICH

By LAURA CROZER

MURIEL VANDERBILT, DAUGHTER OF W. K. VANDERBILT, JR.

WHAT of the baby which the stork lays in the golden cradle?

What of the child born with a golden spoon in its mouth? From the cradle to the grave the story of their lives is a living story that may be read in the daily news. The birth of an heir to the millions of a Rockefeller, a Morgan, a Gould, an Armour, a Vanderbilt is of national interest, because not only their fortunes are gigantic sovereignties of wealth that control the daily needs of every American, but also because the scions of these houses will be reared with all the care that is bestowed upon a crown prince of a European kingdom.

CORNELIA, COUNTESS OF SZECHENYI

American fortunes are not protected like ducal sovereignties of the Old World. The accumulated millions earned by some thrifty pioneer only remain to his heirs, if his heirs are reared in a way to protect their heritages. The training commences early and the health of the little celebrity is of first consideration. Every effort is being made to guard it for him, and to give him a sane mind in a healthy body.

John D. Rockefeller III, William H. Vanderbilt II, Margaret Carnegie, Marshall Field III, George Gould, Jr., John Nicholas Brown III and other heirs of vast fortunes are being guarded in health and naturalness and trained for future responsibilities, and principally by being kept out of doors. The city child of the millionaire leads today a more normal outdoor life than the city child of the clerk or shopkeeper. It may be a calculated expensive kind of simplicity, but it is nevertheless wholesome.

Observe, for instance, the seven children of George Gould. They have been brought up in strictest accord with the best standards of American middle-class life. George, Jr., Edith and Baby Gloria, who is five, still live in the nurseries and playgrounds of Georgian Court, their father's beautiful New Jersey country place. When not busy with tutors and governesses they are riding their ponies on private polo grounds, or playing games and swimming in a great casino. In the summer they are taken to a quiet little place in the Catskills, where they spend literally every moment out of doors.

The result of such an upbringing has shown itself in the older sons and daughters, for Jay at eighteen won the court tennis championship of the world. Last year Marjorie, now Mrs. Anthony Drexel, Jr., proved the most attractive débutante of the season. Vivian, the second daughter, for the present prefers college to society. The Gould children have all been most thoroughly educated at home, for their mother did not believe in separating them by sending them away to school.

MRS. GEORGE GOULD AND HER FOUR DAUGHTERS

George, Jr., is a quiet, studious lad, who, like his older brother, Kingdon, will be ready to enter Columbia at sixteen. The two little girls are quite unlike, for Edith has inherited her mother's serene dignity. She already gives promise of great beauty, as well she may, since, like Aphrodite herself, she was born at sea, on board the beautiful yacht that forms the third of the family homes. Gloria, on the other hand, is piquant. She looks like her father, especially when rompers or even knickerbockers make her a mischievous and irresistible little boy.

Each of these children had what only wealth could secure, the services of a trained nurse, until it was three years old. But each had also what is far more important, and in the lives of such children more rare, the constant care and companionship of father and mother. Each has had the priceless benefit of a simple and charming home life, for lack of which no amount of luxury could have atoned.

No such home life will fall to the lot of Helen Margaret and Dorothy, the two little daughters of Frank Gould. Their lives have been cut in two by that modern Solomon, the divorce court. They must spend half the year with their father in his Fifth Avenue mansion, and the other half with their mother, who has a country place on Long Island.

A similar situation handicaps William H. Vanderbilt, son of the favored second son and principal heir of Cornelius Vanderbilt II. For the first nine years of his life he received a birthday gift of a million dollars. But after his mother secured her divorce his father discontinued these gifts, and little William may in the end inherit less than his cousin, Cornelius IV, the rightful heir in the direct line. It has been the practice in the Vanderbilt family to leave the bulk of the property to one or two members of each generation instead of dividing it equally. Thus Cornelius Vanderbilt II, displeased at his eldest son's marriage to Miss Grace Wilson, passed him over and left the lion's share of his property to his second son, Alfred. But Cornelius III prospered in spite of his father's disapproval. He became a railroad expert and an inventor, investing his money so well that he is now a multimillionaire on his own account. Cornelius IV and his sister Grace may thus be richer than their cousins. They have been the playmates of royalty, for their mother is a great favorite with Prince and Princess Henry of Prussia. Hers was the only private home

which the Prince visited during his American tour.

There are two other little granddaughters of Cornelius II, who, on account of their own attractiveness, have been as much admired and written about. They are Cathleen, the daughter of Reginald Vanderbilt, and Cornelia, the baby Countess of Szechenyi.

MR. AND MRS. CLARENCE MACKAY AND KATHERINE MACKAY

Cathleen is called the "Queen of Sandy Point," for the entire personnel of her father's country home near Compton, R. I., is at her service. A new wing was added to the mansion upon her advent, but her own particular sleeping-room is furnished with the simplest of little enamel beds. A trained nurse and an English maid look after her health and her wardrobe. Fresh air and sunlight and plenty of play-room are making her a country-bred girl. And to keep her company her father has settled down to be a country gentleman.

The little Countess Cornelia Szechenyi is not, strictly speaking, an American, since she was born in her father's Hungarian castle. But her mother was Gladys Vanderbilt, youngest daughter of Cornelius. She so captivated Fifth Avenue upon her first visit that the papers were filled with her pictures, in all of which she was beautifully smiling. Possibilities of luxury or even comfort for grown people do not prevail to any great extent in Old World palaces, so the little Countess's chances for simplicity, if not for informality, are good, even in the new palace which her American mother built.

MR. AND MRS. ANDREW CARNEGIE AND THEIR DAUGHTER MARGARET

John Nicholas Brown III, the "richest baby in the world," is perhaps the American child who knows most about "pomp and ceremony that doth hedge a king." His mother is a widow, and mindful of the kidnapping of Eddie Cudahy in Chicago, she has dreaded a similar experience for her only son. He grew up surrounded by private detectives whose number was increased every time there was the slightest suspicion of danger. His playground was a barbed-wire corral, and he never got away from the watchful eyes of his two nurses, one English and one French. In the winter of 1907 his mother became alarmed over the rumor of some plot and bore him away to Europe with all his retinue.

WILLIAM H. VANDERBILT, SON OF ALFRED VANDERBILT

All this watching bitterly chafed his spirits. At eight he indignantly announced to a playmate that "he wasn't any Ten-Million-Dollar Baby. He was just a kid." At ten he developed a marked interest in athletics, and was given as trainer a professional athlete, who was also master of the snare-drum. Surely an irresistible combination to any boyish heart! So this little prince became a natural boy by insisting upon it. He is indirectly related to the Vanderbilts, for his mother's sister is married to George W., a brother of W. K. Vanderbilt.

The American grandchildren of W. K. Vanderbilt, Muriel, Consuelo and William K. III, eleven, eight and four years old, are joint heirs to two great fortunes, for their mother was Virginia Fair, of California. Their father is an automobile enthusiast and insituted the race which bears his name.

Alice Astor is a sweet little girl who with her brother Vincent will some day fall heir to no small part of the landed property of the city of New York. She is now in entire charge of her beautiful mother, who for the past few years has resided in England, where she is as socially popular as she was in New York.

Other little orphans of the divorce court are the Hartje children, John Scott and Mary Louise, of Pittsburg. Their mother received a decree only after one of the most sensational suits of modern times. During the progress of this suit, little John was constantly embroiled with schoolmates, whose criticisms of his mother he would not endure.

Lolita Armour, the granddaughter of Philip D. Armour, is perhaps the best-known child of the Chicago millionaire colony since her lameness brought Dr. Lorenz to this country. She is now quite well and strong, and through the two visits of the famous Vienna surgeon other similarly afflicted children have been cured.

Another Chicago boy, Marshall Field III, if he lives to be fifty, may be the richest man in the world. In thirty-five years the Field estate, of which he is to receive three-fifths and his brother Henry two-fifths, may amount to nearly a billion dollars. Both of these lads are fragile, Marshall, especially having been ill nearly all his life. With their little sister Gwendolyn they live in England, where their mother is married to an Englishman, Malcolm Drummond. The boys are attending Eton but will later enter Harvard like good Americans. Marshall may become interested in politics if he follows his mother's plans for him. He already takes an interest in the doings of the House of Commons, and, in fact, in all sorts of things political.

When the time came for him to begin his second term at Eton the family were traveling on the

(Continued on page 84)

HELEN AND DOROTHY, THE TWO LITTLE DAUGHTERS OF FRANK GOULD

A Chat With Mme. Schumann-Heink

SHE TALKS OF THE AMERICAN HOME LIFE

JUST on the threshhold to leave for the depot on a trip of many weeks, which will take me thousands of miles from my loved ones and home, you ask me to gather together my wits and talk about "anything." Politics, religion? No, they are generally tabooed. About my plans, my experiences, my children, hobble skirts, suffragettes, American women, America? Yes, there are some topics among these that have given me considerable food for thought and some that are ever present in my mind.

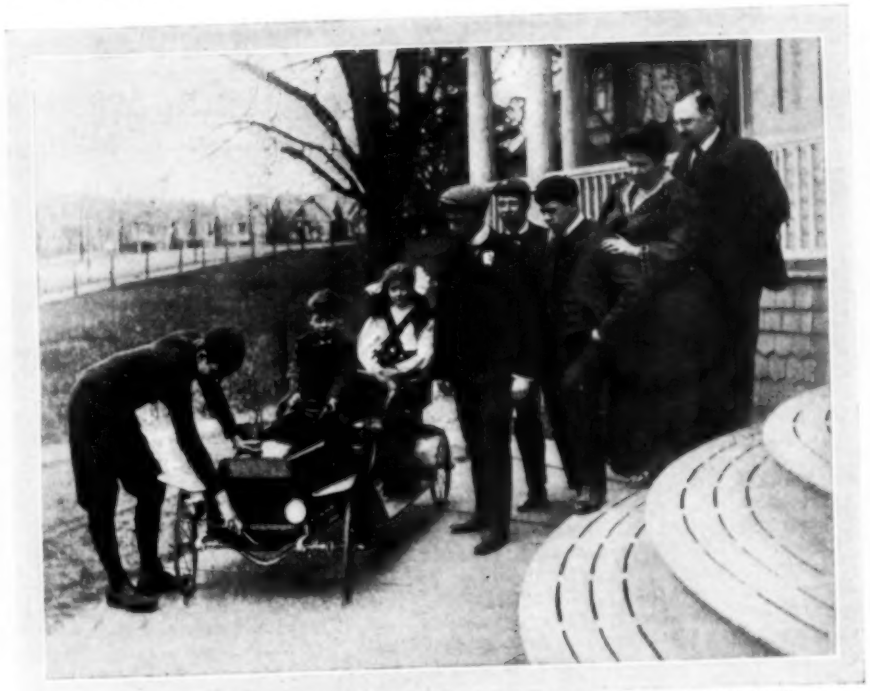
Let me say a few words about your Chautauqua system—not as it is known in New York or any other one State, but the whole system. It is one of the greatest educational movements of the day. I have never found a more interesting work than singing in the Chautauquas—they do so much for the farmers, the people who never go to the theater or have the advantages of a big town. They bring to them what they cannot go to themselves, and the farmer's wife is *the* American woman. I have the deepest respect for the Americans, and I do *not* flatter them or America for any personal interest.

MME. SCHUMANN-HEINK

Perhaps my own nature is "American;" perhaps it is because I have found in America many kindred spirits that I have become so fond of the country. Compelled to fight my own battles since before my seventeenth birthday and buffeted about by adversity for a great many years, keeping before me but one goal and making obstacles my servants, I have at last met with a fair measure of success and can look back upon my struggles with pleasure. That is the spirit of the land, that makes the blood flow faster, brushes aside the insurmountable, laughs at the hardships and makes victory but a spur to further effort. My tours have brought me to all corners of the continent, to all the large cities, as a matter of course; to most of the cities of the second class, and to many small communities of 5,000 and 7,000 population; to the rich and the poor, to those of low and high degree, and I have mingled with all. The American man speaks for himself; the proof of his work is evident to the world, the jealousy the fear of his rivalry, of his tireless energy is more eloquent than words. But little is said of the silent partner in his enterprises, the stout heart, the busy little hands that smooth over many a rough spot, the mind that plans for him and makes the fireside so cheerful, so cozy that his efforts are redoubled the next day. No nation is exempt from the woman that flirts, or man either; all have their individuals whose sole interest is in the latest style, the latest gossip, the latest scandal, who only primp and powder and paint. On the other hand, no nation has so many representatives of the weaker sex, as we are called, that do things. Many a society woman is the greatest asset of her husband. This capital is her good judgment, her tact, her personality. At home she is the loving wife, the devoted mother, cognizant of all her household duties and able to attend to them. But I like to take the part of and speak about and for the woman of whom nobody speaks—the wife of the humble workingman or the wife of the pioneer who begins with nothing but the ground below and the sky above him, and his helpmeet at his side. Now we will take, for instance, the family life in a very small American town. The husband works, works, hustles. He is the real American type. His wife, as a girl, may have been in a store, may have worked as a telephone or telegraph operator or held some other position. They marry and the man works and hustles harder now than before. She is a little bride the first year. Then comes the baby, and then comes the serious life. The maintaining of the little home is a big problem to the little wife, but this is not all; she has the child's future to plan and she and the father work and plan together that their child shall be a good American. This is always the aim of the American woman; her child must be a good American. How could a nation be so great if it were not for so many good mothers? And see—how America grows! What is it now today, this America? It is the Queen of the World—and built on the home. From what people has it gained its strength? From the plain people, from the farmers. Look at what these people have built up, what America has become in these few hundred years! What characters must have been there—and what characters are there—to make America so great? No one who has not seen the uninviting stretch of land along the railroad—land, land everywhere—unrelieved by tree or stone, now and then a stray bird hurrying to some more hospitable point only accentuating the desert spot, can picture to himself what pioneering in the Great West or on the Great American Desert means, yet I have seen the noblest women who have battled against the elements, against brute man, against hunger and thirst, against beasts of prey and reptiles, in opening land to the march of civilization, who are today the queens of their thriving towns and cities, the leaders of society, the pride of their fellow citizens and worshiped by their husbands and children. From such sturdy stock, no matter what the original nationality, this nation takes its source and its strength, and will continue to march onward and upward so long as that blood dominates.

But to return to the Chautauqua system—I must tell you of one of my first Chautauqua engagements. It was in Dixon, Illinois. The directors had heard of my singing and they decided they would like to engage me. This decision took courage, not because it was I, but because the expense to them seemed great and they were not certain that a prima donna would be a paying attraction; for these Chautauquas have a two-fold purpose: They not only educate, but they are the means of helping those who are unable to attend them. So for three years these people weighed the matter; they would not engage a singer until they were sure that the attraction would be a paying one. They were not thinking of their own pleasure alone, they must be able to make a profit to be used for some worthy charity. Well, season before last I sang in Monmouth, Illinois—my first Chautauqua—and these people from Dixon went over to Monmouth to inquire if the engagement had been a paying one; if they had found it difficult to raise my fee. I learned this afterward from the chairman of the Dixon committee, who came to me at the time of my engagement and told me that the

Monmouth Chautauqua had not only been able to pay my salary without a loss, but they had made $900 profit on the engagement! Of course, this became known, and these people — the Middle West farmers — came from miles around and I sang in Dixon to an audience of 5,000 people. A big tent was built and those who could not get in stood outside to listen. I felt a draught from the left — a draught from the right — and from in front, but I did not mind because I am a strong, healthy woman, and because, most important of all, I was singing to an audience of real Americans And their close attention, their interest, was not feigned. The reason they want good music is because they care for it; nor is it in music alone they demand the best. The biggest men in the country lecture for them; they get the thoughts of the biggest minds. The women sit there without gloves—maybe one has her little baby; it cries and she nurses the child. Who will mind? Nobody minds! There she sits, listening to the lecturer or the singer, and the baby gets, with the mother milk, the same love for something better than the mother has. Is not that beautiful?



MME. SCHUMANN-HEINK, HER HUSBAND, MR. RAPP, AND SOME OF HER CHILDREN AT HER HOME IN NEW JERSEY

Sometimes I hear the American housewife criticized for not being as industrious as the European housewife. This is unjust —and anyone who studies the question will agree that it is unjust. I wish that everyone knew that the American women must be respected just as much as the German housefrau. Maybe the American woman does not spend her spare time knitting stockings, but she has practical sense; she knows that she can buy stockings cheaper than she can make them; and because she has learned this she does not make the stockings, but saves that time for something else, some work that will bring more profit — some "pin money"— that is the American woman. Because, perhaps, her mother knit stockings is no reason why she should do likewise. I respect the teachings of mothers but I have the same progressive idea the American woman has in this respect.

I respect Europe; I respect everyone and everything; but I say the American woman is, for me, the ideal woman. Exceptions there are, certainly, but I love her just the same. Look what she does for charity! Tell me of one other country where a woman puts her whole self into musical clubs and the betterment of the community as she does in America! There are people who say that the woman in the musical club—in any club—wastes her time and neglects her children. She does not. She has time for everything, and that, after all, is the secret of the success of the American woman and the secret of life—to have time enough for everything.

MME. SCHUMANN-HEINK AND HER CHILDREN

But there is one thing about the American woman I do not understand, and that is her interest in the suffragette question. I do not understand why some American women are so anxious for woman suffrage, because the American woman has so much liberty to live out her life as she wants; and what she does not want to do she does not need to do. She does not need suffrage—it is good for the women of Europe, but not for the Americans—for "us" Americans!

(Con. on page 82)

The Pros and Cons of Kindergarten

By MRS. BURTON CHANCE

"GIRLS, it strikes me that we are pretty nearly face to face with the question of education for our youngsters. Martha, the twins are eight; surely you are not going to let them run wild another winter, are you?"

"No, I am not, Polly," Martha said reflectively. "It is a hard thing to know what to do. Joe and I are trying to work out some solution of the problem. We think a good boys' school is the best thing we can do for George and Rob. You know they are strong, alert mentally, and a handful to manage. I am about sure that we will begin them next winter at Denby's (as day scholars, of course), and have their education begun at once where they have been entered since they were babies. I think eight is awfully young; if they were different types of boys I would put it off two years, at least, and have them join a kindergarten. But my boys would not take to kindergarten. They are interested already in electricity, aviation, big game shooting and a lot of other impossible but thrilling occupations. I can hardly picture either of them building houses of toothpicks or stringing beads on colored straws!"

"Would you consider a kindergarten for Jack—he is just the right age—or even for baby Jill?" Polly continued, and we all became attentive, for we saw that she had a proposition of some sort to make.

"I am anxious to find regular employment for Polliette and Bunch. They are very troublesome now, and I feel sure that it is only because they are not occupied. What I feel they need is regular occupation, employment, something to *do*. Now, I wondered if we could all combine and have a good kindergarten teacher out from town every morning; let her gather in those of the flock between three and eight, having them to meet at our different houses and be taught systematically for several hours every day. What do you think of it?"

"I will join you gladly, Polly," said Madeleine, enthusiastically. "Billie would love it, and he is so much alone. It would be just the thing for him; his mornings are fearfully monotonous. How does the plan strike you, Nell?"

Being appealed to directly I had to answer, and answer truthfully. I did not feel in favor of the plan at all, but tried to break my disapproval to Polly and Madeleine gently.

"I will join you gladly—I will send all my three—if it is just a class and not a kindergarten. I do not want the children's education begun by kindergarten methods."

I stopped for breath, but was greeted by surprised shouts, "Why, Nell, are you in earnest? I always thought kindergarten was so splendid and helpful," etc., etc.

"Well, girls, you may all disagree with me; of course, you know kindergarten has millions of advocates. I am not one of them, and I will give you my reasons. They are based on facts which I have gotten from my husband and his doctor friends; our town oculist, Mr. Fletcher, who, you know, is head master at St. John's School, and some articles on the subject that have appeared lately in serious magazines.

"In the first place, objection No. 1 is that children are sent to kindergarten too early. As far as I can make out, most physicians seem to agree that between seven and eight is time enough for children to be asked to apply themselves. Babies of three and even younger are sent to kindergarten; instead they should know only their nursery at that age, and surely the excitement of mingling with twenty or thirty other children, and of competing with them, is of itself harmful! I have asked a number of doctors about it. They all say that between one and seven is the time for the body's health to become fully established—the very last time in which the mind should be taxed one atom.

"Objection No. 2 is that the close application needed to thread cards, string beads and do a number of other such things (tasks which form the daily lessons of kindergarten) really harm the eyesight more than we dream of. Our oculist (to whom I had to take Polliette last summer, you remember) told me children should do no work that requires close application of eyesight before they are seven. He made me put away that little box of sewing cards Bunch got for Christmas. He said that the children might write on large slates or blackboards, and if they were learning letters might have a primer with big words, so that there would surely be no possibility of eye-strain until they were well and safely over seven. He was most emphatic about it, and interested me very much, as I had never really thought about it before.

"Objection No. 3 is a moral one. I don't believe in teaching children to make a play out of the most serious task of their lifetime—namely, education. Nothing that is worth

(*Continued on page 88*)

Some Amusing Games for Winter Evenings

Paper and Pencil Games for Children and Grown-ups—A Jolly Good Way to Sharpen the Wits—Fun at Home

By DORIS RICHARDS

WHILE reformers and social workers all over this land of ours are trying to remedy problems of vice and error, particularly as pertaining to the youth of the country, it behooves every mother to do her share by exerting preventive measures upon the boys and girls who come within her sphere of influence.

It is easy, after all, to avoid the dangers of the streets at night, bad companionship and cheap places of entertainment by making the evenings at home so pleasant that growing lads will be content to stay at home with their sisters, to find recreation in some of the pleasant pastimes arranged for their diversion.

Around the parlor table it is easy to entertain the friends of our children also, and in this way, without the appearance of too great oversight, parents may keep themselves informed regarding the companions of their young folks.

All young people like to gather together, and if the sons and daughters of a family feel at liberty to have their friends come to their home to spend the evening, there will be little danger of their drifting away from home influences.

Chafing-dish cookery, candy pulls, games in which the romping element enters, and paper and pencil games will all help amuse the active, growing children.

Contests sharpen the wits as no other games do, and parents who wish to give their boys and girls a little mental training may easily arrange some good games of this sort.

Questions may be planned, the answers of which either begin or end with some certain grouping of letters like "can," "pi," "nation," "I," "U," etc.

The first idea may be developed by calling it a "Canned Goods" contest, and the questions may read in somewhat this way:

A can of music? Cantata. A can filled with truth? Candid. A can filled with rapid steps? Canter, etc.

The Pi contest can be made clever and amusing by having a brown paper pie in the center of the table, giving each a slice with the questions written upon it. Questions such as "A pie for the milkman?" Pint. "A pie for the summer girl?" Piazza, etc.

The Nation contest can be written on strips of red and white paper in semblance of a flag. Questions to be on this order: A nation of fancy? Imagination. A nation of rebels? Insubordination. A nation of kings? Coronation, etc.

The "I" contest will be answered with words beginning with "I," like idea, island, etc., and the "U" contest with similar words with the U sound as the first syllable, like Utopia, utensil.

Space would not permit an explanation of all these games in detail, but any wise grown-up, with the help of a dictionary, can evolve many pen and pencil contests of this sort, and the questions may be written with some little personal touches thrown in which are always appreciated.

The following contest, however, is given in full. It will make a unique evening of pleasure, and as a guide will demonstrate how the other contest suggestions could be developed into similar good times. When a birthday happens along in the family give a Letter Party to the young people's friends, or, if desired, the same contest could be used for a literary club of older people.

The invitations may be odd missives made into "pi" for one's guests to puzzle out, or they may be written in verse on correspondence cards in this strain:

Let us gather together,
E'en though the bad weather
Tempts you to stay by your own fireside;
To my house you must travel,
Each knot to unravel;
Refusals forbidden, so "yes" please decide.
Playing games that are hearty,
All friends at my party
Rehearse all the letters they learned in their youth;
'Twill be poured and the cleverest scored.
You'll all have a welcome, and that is the truth.

It will readily be understood that the first letter of these lines reading downward spells "Letter Party," and curiosity will prompt an acceptance, no doubt.

The games may come first.

At several tables the game progressive "word-making, word-taking" or anagrams may be played, the partners first getting five words between them progressing to the next table; or another way to play is to have different types of words to be made at each table—nouns at one, verbs at another, etc.

The tally cards may be square cards, and at each progression one letter of the alphabet may be added.

The next game can be merry nonsense: Word-spelling blindfolded. A box of letters may be placed by a sheet hung across a doorway. Each guest is led to the sheet and picks out three or four letters, as they wish, and pins them to the sheet. If a word is the result some trifling prize may be given.

Another way which is more certain of results is to have blindfolded partners. Nouns are written on squares of paper in one box and adjectives in another. The partners each take one, one a noun and one an adjective, and pin them on the sheet. Some very funny combinations will be the result.

All may then be asked to write several letters.

First—A love letter.
Second—A letter of thanks.
Third—A brief letter of application for a position.
Fourth—Either an acceptance or refusal of an invitation.

These letters may be dropped into a basket and read aloud for the guests' edification.

This contest may then be enjoyed, the answers in every case being either a letter of the alphabet or a combination of letters. They may be presented in the following verses and questions:

1. One letter's a tree?
2. One means to agree?
3. One is a drink?
4. One a bird, think?
5. Now of letters that rhyme
   You must guess them in time;
   One is an insect busy all day?
   One is a river that wends on its way?
6. One is a slang word it is best not to say?
7. These letters are not at all hard?
8. These letters form a literary composition.
9. These letters will decompose?
10. These letters form a material to wear?
11. These letters do the best of all?
12. These letters form a tree?
13. The meaning of these letters is not full?

The answers to the single letters are U, A, T, J, B, D, G (the last three Bee, Dee, Gee). The double letters are (E-Z) Easy, (S-A) Essay, (D-K) Decay, (P-K) Piqué, (X-L) Excel, (L-M) Elm, (M-T) Empty.

The prizes may be a dictionary or something to be marked with the initials of the winner—as handkerchiefs, a seal for letters, a box of stationery or a little box of letter crackers.

Women in Business

How to Succeed as a Stenographer

By ELIZABETH A. SNYDER

MISS SNYDER IS A PUBLIC STENOGRAPHER IN A LARGE EASTERN CITY

WHEN it first penetrated my inner consciousness that I, aye, even I (for being but recently graduated I lacked none of the airs and graces which, as a rule, distinguish that species), must work for a living, it occurred to me that the typewriter, after all, is unquestionably mightier than the sword for wresting an income from a cold, cruel world, so I became a stenographer. "Here's to the makings of a good one in you;" thus toasted the dear pater. I had a very well conceived idea then that a "good" stenographer meant one who had the ability to take down word for word what was dictated to her, and afterward make a typographically perfect copy verbatim thereof. Of course I could do this; what egotistic "just graduated" could not?

A course in stenography was included in the curriculum for the final year at the parochial school from which I graduated, so that I acquired my knowledge of this very dry study in what I consider an ideal way; so mixed in with other studies that one did not become bored by an overdose of it, as must be the case when one devotes one's entire time and attention to it and it alone, though by doing so ordinarily bright ones ought to be able to qualify themselves to take a position in three months' time.

I secured my first position by answering an advertisement in the daily newspaper. It chanced to be in the office of a large publishing concern who regularly employed five male correspondents and three times as many female stenographers to handle their voluminous mail. The first few days of my experience I felt as though I were indulging in that fascinating game of "battledore and shuttlecock," for first one dictator tried me, then another, until I had run the whole gamut of five, and when at the end of two weeks no serious complaint had been entered by any of them about my being more than usually stupid, I was informed that my name, as a consequence, had been added to what they termed their "permanent pay roll." Oh, joy unutterable, for, strange as it may seem, I had begun to like work.

Naturally I became somewhat elated at my obvious "being weighed in the balance and not found wanting," and I felt within myself that I merited commendation. Alas for my self-conceit! 'Twas destined to receive a rude jolt!

In addition to the correspondents, clerks and stenographers, there was in the employ of the company a young lady whose duty it was to read all the outgoing mail. If she considered a letter O. K. she would stamp a fac-simile signature of the dictator, and off it went, but if any doubt arose in her mind about the accuracy of any statement made, she would consult the dictator; otherwise the correspondents were never troubled to read their mail. One day this young lady came to me and said: "Miss S., do you consider this a perfect letter?" "Course I don't," I responded, "at least not from my point of view, but it's exactly the way Mr. W. dictated it to me, and—

Mine not to reason why,
Mine but to do.

I considered this a very apt quotation, for the gentleman on whose account I was subjected to the present "call down" was sadly addicted to the use of the auxiliary "do." He never said "we hope," "we trust," "we feel," always "do hope," "do trust," and so on.

"But," admonished the kindly-disposed Miss D., "because Mr. W. dictates in this awful manner is no reason why you should sink to his level. You're just starting out, and right at the outset let me warn you against becoming a mechanical stenographer; no worse fate could befall you, believe me; that is, if you have a grain of ambition in you." I modestly confessed to having more than a meager one grain, so lost no time in demonstrating to her the fact that the seed of her kindly advice had fallen on good soil.

I next secured a position in the office of a self-made man who had reached the top of the ladder in his particular line of taking orders, without realizing that such a rule as "verbs must agree with their noun in number" exists. I had not been in his employ long when I soliloquized thus: "It's mighty lucky for him that I am not a mechanical stenographer," and with a feeling of pleased benevolence I changed all his "ain'ts" into the more elegant "is not" or "are not," as the noun demanded. Can you imagine with what outraged feelings I listened to the following plaint:

"Miss S., your letters strike me as being too"—he hesitated for the fraction of a second—"too"—another pause—"*perfect.*" I have been led to wonder afterward if I had not been a "lady stenographer" he would have filled in that perceptible pause before the word perfect with a four-lettered word not commonly used in polite society, but this is mere conjecture. Continuing, the gentleman said: "It has always been my boast that I write just exactly as I talk. Nobody, I am frank to say, reading my letters in the form you turn 'em out would believe that I, myself, dictated them. Now that's just exactly what I don't want. I desire those who receive my letters to feel that they are hearing from me *personally.* D'ye catch me?" I "caught him," and thenceforward scourged myself daily by assuming an attitude of perfect indifference to "English as she is spoke."

But what is a poor stenographer to do? If she transcribes her letters exactly as they have been dictated she is liable to be ranked among the "merely mechanical." On the other hand, if she conscientiously strives to enhance or correct, she may be subjected to the intense humiliation of being made to feel that her efforts are wholly officious. However, the two cases I have cited are happily extreme ones. Broad-minded business men usually know what they want to say and say it, and to the stenographer is accorded the privilege of rectifying any trifling errors that may inadvertently be made in mood, tense or number. Verily, this vexing problem

(Continued on page 60)

The Style of the American Woman

By MARIE CAHILL

ERMINE COAT AND "JUDY" HAT

THE style of the American woman! The dimensions of the subject are appalling. Of course, the question might be dismissed with, "Oh, generally good," or "Terrible! Atrocious!" according to one's mood or digestion, but it is a subject requiring sober thought and careful analysis. One occasionally reads or hears the statement that American women, as a rule, dress in wretched taste. Such a claim, in my opinion, is far from true. American women may follow fashion's whims with less resistance than the women of Europe, but in no country does one meet such smartly-gowned women as in America, and—I am going to take my life in my hands and add—not even excepting Paris itself!

CHIFFON EVENING WRAP TRIMMED WITH ERMINE

I never realized the truth of this more than during my last visit to the French capital. There, on the boulevards, at the theaters, in the cafés or at the races, one sees the most beautiful style creations; is, in fact, fairly bewildered by the endless procession of exquisite costumes. But how one longs for the trim American figure, the well-shod feet and the smart ensemble peculiar to the women on this side of the Atlantic. But even so, in the matter of dress there are two important points which the average American woman seems to overlook. These are a graceful carriage—physical poise—and the fact that a style is new does not make it becoming.

Scientists aver that the overlooking of one's faults is a very human tendency. If that is true let us pray that we become "unhuman," so that we can hold the mirror up to nature and see ourselves as others see us. We condone the athletic stride of the American girl while she remains in her teens, but it is a deplorable habit to carry into one's maturity. Good corseting goes far toward improving an ungraceful carriage, but the corsetier alone cannot cure a habit; it requires close attention and constant restraint of impulse. The correction of such a fault takes time, to be sure, but the woman does not live who will not feel repaid a thousandfold when she hears her efforts recognized with "how well she sets off her gowns." Of course, the logical development of a graceful carriage would begin at childhood, the formative period of habits. I strongly advocate instruction in classical dancing for children, both girls and boys, as the surest method for developing physical poise. The benefit of such instruction is inestimable. It imparts a sense of self-reliance and ease in any surrounding. Children do not object to the administration of the remedy in this form, and that fact alone makes it far more effective than many other methods.

The figure of the American woman of today is totally different from the figure of yesterday. The grotesque hour-glass silhouette is passé and in its place we have a decided reduction of the hips and an absence of the wasp-like waist. The new outline presents natural, artistic lines where the former style offered naught but curves. All this has not been accomplished without a revolution in corseting, and, after all is said, right there lies the secret of good lines. Many corsetiers make the mistake of molding a corset to fit the faults of a figure. This is wrong. The better result is obtained in making one's figure fit the lines of the corset.

Of all the problems that confront a woman none is more inexhaustible or exhausting than the question of style. Please don't let that statement lead you into believing that I consider a woman's wardrobe the most important part of her life. Such an idea could not be further from my mind. Woman's natural instincts find no small measure of their expression in clothes; but the success of the woman in public life, particularly in America, is a refutation of the claim that the problem of style is "woman's whole existence." Every woman desires to appear at her best, and man, too, for that matter. It is not so much the desire as the medium through which it is expressed that results in the belief that woman's mind is wholly consumed with the question of clothes.

In order to be well dressed it does not necessarily follow that a woman shall adorn her person with all the ultra-fashionable fancies of the hour. Far from it. The fashion of wearing one's hat backward may suit Mrs. James Smith's particular style of beauty down to the minute, but that is a poor argument in favor of the front of Mrs. John Jones' headgear

(Continued on page 63)

WHITE AND SILVER EVENING GOWN

THE BACK OF A DANCING FROCK

THE DELFT TEAPOT

by Fannie Medbury Pendleton

ADA ROSE laid the soft folds of the white gown across a chair. Her fingers touched it caressingly; upon her comely face was a half smile.

"To think," she said softly to herself, "to think after all it's going to come true." Again her hands fell to smoothing the white stuff. "Only two weeks now," she finished, a world of dreams in her eyes.

She had often wondered when it would be possible for the dream to come true—it was so long since the white stuff had been bought—it was even longer since she and David had agreed that waiting was the only way.

David Thurston was one of those men who pass from youth on the road to middle age compelled by circumstances to adjust his own desires and ambitions to the needs of those dependent upon him. His father and mother were both old, the former helpless, and his farm was but half cleared. Then there was the father of Ada Rose. It was quite plain that David must keep on with his plodding and she with the sewing that put bread into the mouths of herself and the invalid man. It had been ten years now since the promise was made, and Ada Rose was no longer the slip of a girl in the blue lawn who had gone to the church picnic with the young farmer, scarcely two years her senior. David had borne heavy burdens since that day, and Ada Rose had bloomed into serious womanhood. But never had either voiced a note of discontent. If sometimes he lingered a little more wistfully at parting, or if, after she had watched him down the path, the room seemed misty, not a word was said. And now the father of Ada Rose had passed beyond her care. She was alone in the world, and they had decided to wait no longer. Thus it was that the wedding dress had been finished at last. In two weeks Ada Rose would wear it, and the long waiting would be only a memory to teach them the value of their happiness.

After a time Ada Rose carried the white dress into the bedroom and laid it carefully in the bottom bureau drawer. The lace upon the neck and sleeves had adorned her mother's wedding dress also. The odor of lavender rose in vague but insistent sweetness. She closed the drawer with reverent hands.

"Ada Rose!" The voice came from the open door of the sitting-room. "Ada Rose, where are you?"

Ada Rose softly closed the bedroom door. In all the long years the habit of gentle and quiet movements had become second nature to her. She moved quickly but with no noise. The woman in the doorway noticed it with a little frown.

"I declare to goodness, you walk as if you was a ghost, Ada Rose!"

She held out a letter.

"You don't get many," she said, "and it seemed as how you ought to get it quick. I didn't know but what it might have bad news."

Ada Rose smiled faintly as she took the letter. Then she laid it on the Bible and lighted the lamp. The woman dropped into a rocking chair by the door.

"You don't seem particularly anxious to find out if anybody's dead," she volunteered.

"No," said Ada Rose pleasantly, "I guess there ain't nobody dead. I ain't real worried."

"Maybe there's money in the envelope. 'Twould come in handy for your weddin' fixin's."

"No, I guess not." Ada Rose's tone was placid.

"Well, if I got a letter I didn't know what was in it I'd open it."

Ada Rose glanced at the letter as it lay on the Bible.

"I suppose you get used to letters, being postmistress. With me it's different. I kind of thought maybe I'd better leave it till tomorrow; maybe I'd sleep better if I did." Her tone was calm, but it carried a note of decision. Her visitor jumped up.

"Well, I declare to goodness! If you ain't goin' to open your letter I must be goin'. I'll stop in tomorrow and see what it said. And then there's your weddin' dress. I promised to tell Mirandy Parkins how it was made and all. Mirandy thought you, bein' a dressmaker, would have something fine."

A soft, little flush crimsoned the cheeks of Ada Rose.

"Take care of the step when you go out, Mis' Abbot," she said. "I've got to have it mended." She opened the door.

"Well, I ain't gone yet—but I must. Good evenin', Ada Rose. I'll be over tomorrow. Perhaps you'll want some advice about the answer. If it's real long you'll have to have two stamps. But then, that ain't likely. It's mostly love letters that takes two stamps, and you won't have no call to write any such. Good evenin', Ada Rose."

Ada Rose shut the door softly behind her; then she went across to the table and took up the letter. The postmark was blurred; the writing was unfamiliar. A little frown of anxiety lowered her brows for a moment. Then with determined fingers she tore off the end of the envelope and drew out the letter.

She saw her own name at the top and glanced down at the signature. Who was Jabez Brown, and what did he want with her? She dropped into the cushioned rocker and settled herself to read. Her eyes traveled down the sheet and her face grew whiter and whiter. At last she laid the

letter upon the table and leaned her head upon her hand. The familiar room whirled in a dark and suffocating mist. Her blue eyes stared out from her pale face, but they saw nothing. She felt benumbed.

After a time she took up the letter and forced herself to read it again—not that she did not know every word of it already. She felt as though the words would dance before her eyes forever. One sentence held her fascinated eyes:

"Your father's half-sister, Mianda Jane Elbridge, must go upon the town unless you will take her and take care of her." And again, "She wished me to write and find out if she could have a home with you."

Ada Rose tried to think. Could this be the same Aunt Mianda who was supposed to be well-to-do and who had never responded to her father's last letter? And now, unless this was all some horrible dream, she must wreck her whole life and break David's heart to keep her from charity.

A little, gasping groan broke from her white and trembling lips. How could she tell David? Great sobs shook her slender figure, but no tears came. It seemed to her that she was in the grasp of some awful nightmare.

She rose and walked unsteadily to the door, unlocked it, and swung it open. The coolness of the night air braced her a little. She looked down the valley to where a light still shone in a farmhouse.

"David!" she cried. "Oh, David!"

All at once she braced herself.

"God," she said, "I ask nothing any more, but you must make it up to David." Ada Rose was quite unaware of any irreverence in her words. A stern sense of justice swayed her soul.

She went in and locked the door; then she opened the Bible and placed the fateful letter within. A verse on the open page caught her eye. Her face softened and she slipped down upon her knees in a passion of sobs.

"Oh, God," she cried, "I'll do the best I can; but if only you hadn't let me finish the wedding dress—if only you had stopped me before."

Ada Rose still sat in the chair by the table when the first rays of the morning sun came in through the curtains. Then she got to her feet and went into the bedroom and washed her face. When she came back she sat down again and wrote to her Aunt Mianda, offering her a home.

Ada Rose had written few letters in her life, and now a strange feeling, as though she were not herself but a rather disinterested spectator, had taken possession of her. It did not seem possible that she could be the same Ada Rose who, with bright eyes and loving fingers, had taken the last stitches in the wedding dress the evening before.

It came to her with a sense of relief that David was away. An uncle of his had died and his aunt had sent for him to help in the selling off of the farm implements and stock. Ada Rose would not have to tell him for several days. Perhaps she would be better prepared to face him then, but a little shiver ran through her at the very thought.

The day passed, but Ada Rose sat listlessly by the south window and did not heed the flight of time. She knew that the letter was on its way, and she felt that for her the world had come to a sudden end. She was tired in mind and body, but most of all in soul.

The bright sunshine seemed to mock her as she sat there in the old rocker that had been her mother's and her grandmother's before her. But at last the glare of light softened into evening shadow and night came. Ada Rose went upstairs to her bed, where she lay all through the hours, staring into the dark and wondering how a future could be so bare and cheerless and yet have to be lived.

Morning came and she went wearily downstairs and forced herself to eat. After the dishes were washed she sat down again by the window. She was sitting there when the stage from the station stopped in front of the house, and a shrill, piping voice cried, "Don't you touch me—I can get out alone. You see to the trunk."

Ada Rose went to the door. A tall, bent, old woman was toiling up the path. She had a cane in one hand and leaned heavily upon it; in the other hand she carried a Delft teapot. She looked up and saw Ada Rose standing in the door.

"Be you my niece, Hazzard's girl?" The sharp, deeply-set eyes played over her like the point of a rapier.

Ada Rose held out her hand.

"You are Aunt Mianda?" she said. "Come in; you must be tired."

"I'm what's left of her," growled the old lady. "What with the railroad ridin' and the perniciousness of stage drivers, it's a shinin' wonder I'm alive! My, how cold your hand is! For land sake, light a fire and make me a cup of tea. I'm all beat out."

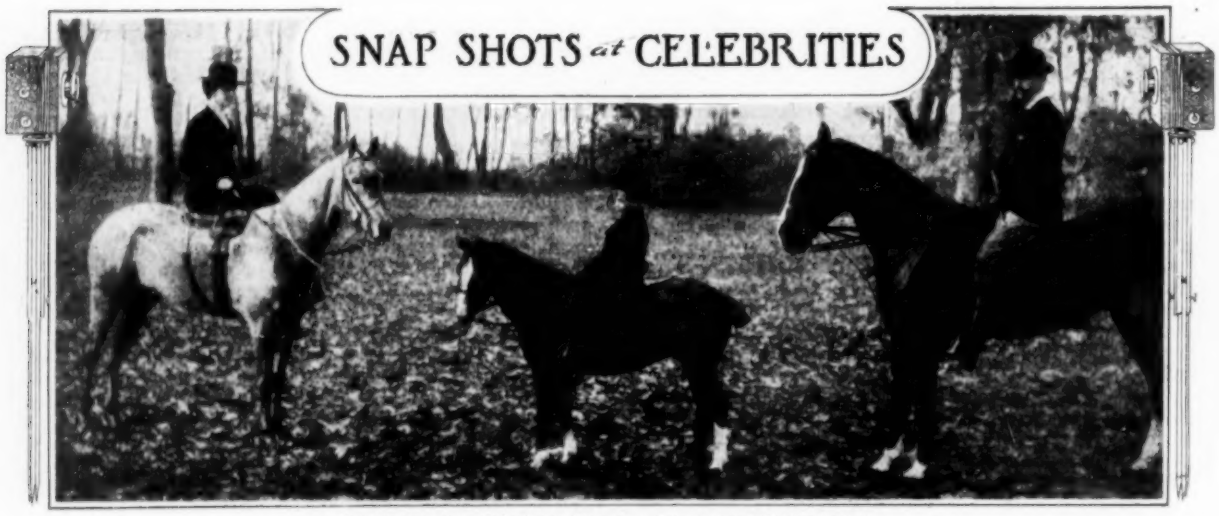
Ada Rose swung open the door into the room that had been her father's.

"Take off your things," she said in a dull voice. "I'll make the tea."

She could hear the groans of her unwelcome guest as she moved about in the next room. If the woman had appealed to her warm heart she might have felt a little more as though she could muster up strength to face the situation; but to give up all that life held dear for this was more than she could bear.

(Continued on page 72)

SNAP SHOTS at CELEBRITIES



THE KING AND QUEEN OF NORWAY AND LITTLE PRINCE OLAF

ONE of the most popular princes in all the world is little Olaf, only child of the King of Norway. His mother was the Princess Maud of England, and every year he makes a long visit to his devoted grandmother, Queen Alexandra. In England he is just as popular as in his own country. Not even the English princes, the heir to the throne, Prince Edward, and his brothers and sisters are welcomed with more enthusiasm than is this little Scandinavian Prince, who accepts it all as his due and smiles beamingly on each and every person.

This winter Prince Olaf has come to his mother's country determined to show his English royal cousins what an excellent equestrian he is. Last time he visited his cousins, Princess Mary and the young Princes made him very envious because they could ride so well, while he knew little about it. More than that, each child had his or her own particular pony.

So last year, when little Oláf returned to Norway, he begged his father to give him a pony "all to himself," and King Haakon readily consented, and a dear little black pony with a white face soon became the little boy's almost inseparable companion.

The "wonder pony," as King Haakon laughingly calls his boy's steed, is a docile little animal, swift and sure-footed. Prince Olaf has named him Chris, and he follows him everywhere like a dog.

M. PAUL POIRET, THE INVENTOR OF THE HOBBLE SKIRT

Monsieur Paul Poiret has the unique distinction of being the original inventor of the hobble skirt. M. Poiret is the head of a large dressmaking establishment in Paris that is noted for its extreme fashions. Since the "hobble" became a dead fashion the house of Poiret has gone in for exaggerated Directoire and Empire frocks, with waists just under the arms, and very narrow, straight skirts. Poiret is without doubt the most original of the fashion creators and prides himself upon the bizarre and extreme character of his ideas.

The stanch old schooner Polly was not long ago decorated with a bronze tablet by the members of the New York Chapter of the Daughters of 1812. She was a privateer in that war and has several notable encounters to her credit. In spite of this fact she is not only at present actively engaged in coastwise trade, but is one of the fastest schooners of her size afloat. She is rather wide compared with the boats of today and is built along Dutch lines, a familiar type of naval architecture in the period to which she belonged. Her wide bow will not be found on any modern schooner. She still retains all of her original planking, which is of three-inch oak, and her ribs are of oak with a thickness of seven or eight inches. Her quaint Dutch windlass, made of oak and solid iron, is a curiosity in its way.

The Polly was built in Amesbury, Mass., in 1805, and is sixty-one feet over all. She became a privateer in the War of 1812, and was owned and commanded by Captain Judthan Upton, a noted seaman of his day. His ancestors were American revolutionists. He fitted out the Polly with two "Long Toms," which were trained over her stern and bow. Her crew, consisting of twenty men, were armed with pistols and cutlasses.

He sailed from Salem Harbor on December 7, 1812, and two days later captured his first prize, a British full-rigged

(Continued on page 74)

THE SCHOONER "POLLY." SHE WAS A PRIVATEER IN THE WAR OF 1812 AND IS STILL IN COMMISSION

Nancy Chats With Aunt Matilda

The Question: How Shall I Deal with the Accessories of a Room?

By DOROTHY TUKE PRIESTMAN

"AUNTIE, you must see our parlor now; you wouldn't know it for the same room since I have rearranged it. But it is not quite right yet. I am going to hang the pictures differently and rearrange the books and pottery."

"I envy you your task, dear Nancy," Aunt Matilda said as she laid aside her pen and took up her knitting, in pleasant anticipation of a chat with her niece.

"You spoke of the importance of carefully considering accessories when you talked to me about arranging a room, but we didn't have time to touch on the lesser things then. So I have come again and the question this time is to ask you how I shall deal with the accessories of a room."

"You spoke of hanging pictures; shall I give you a few of my ideas on that subject first?"

"Yes, please, Auntie. We have lots of lovely pictures, but I am afraid they are not hung to the best advantage."

"Perhaps, dear, you have made the very common mistake of hanging your pictures too high and of spreading them out at regular intervals rather than grouping them. As a rule a picture should hang about on the eye-level of a person of ordinary height, but the height must be largely governed by the nature of the picture. A picture in fine detail must be hung so that one can come close up to it without having to stand on tiptoe or strain over a heavy piece of furniture to see it. Large pictures, however, require distance to be seen to the best advantage, so do pictures of winding roads or brooks that seem to disappear behind the horizon."

"We have a lovely big picture of a winding path in a woods. It might be well to hang that above the high mantelpiece in the parlor," Nancy interposed.

Aunt Matilda smiled her approval and continued: "Don't make the mistake of hanging a profile portrait of one of your ancestors so that he must look forever into a blank wall. I saw the other day a fine profile photograph of Lincoln hung so that his nose almost touched the adjoining wall, and the effect, as you can imagine, was unpleasing. Had he been an old reprobate it might have been fitting to stick him in the corner, but surely Lincoln deserved a better fate."

"You are so very observing, Auntie. If you were not my own dear guardian angel I should never let you see my home."

"No one but you, dear niece, knows what an interest I take in your home, and you must not give my secret away, nor tell anyone that I am advising you.

"But speaking about placing pictures in suitable places reminds me that I noticed not long ago a lovely picture of a girl very scantily clad hung beside a picture of a snow-capped mountain. There should be a certain similarity about the subjects grouped together, as well as about their mats and frames. Mats, by the way, are not nearly so much used now as when I was a girl. We are learning that most pictures show to better advantage with the simple setting of a wooden frame."

"I am afraid most of our pictures have the mats," Nancy said regretfully.

"Well, then, take care to hang the dark tints together, and try not to hang light mats on dark walls, for the mats would stand out conspicuously and attract attention to themselves rather than to the pictures which they serve.

"If I remember right, Nancy, you have some portraits of well-known musicians. I think composers acquire increased interest if hung near a piano, and authors if hung in a library near their works.

"When arranging large groups it is a good plan to try to form a pyramid shape with the pictures, allowing a heavy piece of furniture to form the base. It is necessary to have good balance. Sometimes it is helpful to imagine the pictures a seesaw. You see it will often require two small pictures on one side of the large main picture to balance a medium-sized one opposite. The sense of balance is very necessary in the successful hanging of pictures, just as it is in many other matters of home decoration."

Nancy turned and looked critically about the room. "I think I see what you mean about hanging the pictures in a triangle form. You have not kept strictly to that plan, but the heavier pictures are at the bottom, and I can see the groups have a tendency to the pyramid form. I think that suggestion will be very helpful."

"And now we will forget pictures. Your own good sense will be your best guide after all. In fact, dear, I feel that much of the advice I give you is quite unnecessary. You could plan a perfect little home without my help, I feel sure, but I enjoy these little chats with you so much that I

(Continued on page 67)

Dewey's Diary

In Which He Plays the Part of Deus ex Machina

By J. EARL CLAUSON

JUNE 7.—Feeling down in the mouth today, for a fact. So are we all. I was looking forward to a fine spin in the new car—lovely weather and all that sort of thing—instead of which we've done nothing but sit around and mope. And all on account of a girl.

If I had my way there are two animals which would be cut out of the scheme of life—cats and girls. Though I'm not sure but I would miss the cats, for they do give a fellow an awfully good excuse for exercise now and then when he's getting a bit tubby. But as for girls, we could have a bully time without them.

The only trouble is that Master Tom doesn't see it that way. He would rather be sitting around chinning with girls than breaking the speed laws, and it makes it pretty dull for me sometimes when all I can do is to spend a whole afternoon drooling and trying to sleep in the noise of their silly chatter. Another thing I don't understand about Master Tom is why he doesn't like to chase cats—and he such a good sport, too.

But today he's leaving even the girls alone, and he had a grouch you could cut with a knife this morning. I thought he was going to commit hari-kari. I tried every way I knew to cheer him up, brought in his slippers and worried them, made believe I had found something under the couch and all the rest of the puppy tricks—nice proceedings for a dignified bulldog going on nine years old—until finally Master Tom told me to cheese it, which was all the appreciation I got for sacrificing my feelings. Catch me trying to cheer him up again.

Perhaps he thinks I don't know what the matter is with him, but I do. I may have been drowsing just a weeny bit last night at Miss Bessie's when the row began, but I woke up in time to hear her say:

"I don't see why I should stay at home and be dull all day just because you have to go out of town."

The way she said it made me prick up my starboard ear and open one eye a crack to catch what was going on, but Master Tom looked so cross that I closed the eye again. I don't like to see him look that way. It recalls painful memories of the time I took a nap in the garage and scratched a hole in the automobile cushion trying to make it comfortable.

"Very well, then," he replied coldly. "It ought to be enough that I don't think he's a fit person for you to attend picnics with, but it appears that our friendship is not sufficient to warrant me in making the request."

"Mr. Spicer's an old friend, too," she retorted.

That almost made me open my eye again, for I know Mr. Spicer. He's the sort of man that thinks it funny to blow cigarette smoke into a dog's face, and some day I shall take a piece out of the calf of his leg. I agree with Master Tom that he's a wholly improper person.

"Oh, I see you are determined to go with him, so there's nothing more to be said," he answered. "Good-by."

"Good-by, Tom," said Miss Bessie sweetly. Master Tom whistled to me and kept on whistling as he walked down the path. But I noticed he didn't whistle long after we got out of sight of the house.

June 10.—Very dull summer in prospect. Had a ride in the machine yesterday. Master Tom didn't throw the clutch way over once. He certainly must be low in his mind. We passed Mr. Spicer's car, and the way the two bowed made me shiver. If they hate each other why don't they have it out and decide which can produce the goods. That's the way all the fellows in my station of life do, and after they get a settlement they sometimes become good friends.

Mr. Spicer's got a new car, too. It looks enough like ours to have come out of the same factory, but he doesn't know how to drive it the way Master Tom does ours. We only went a few miles and then stopped at two or three stores to do some shopping. I stayed on the driver's seat and watched things while Master Tom was away. I'd just like to see anybody touch the machine while I am on guard.

June 11.—Master Tom's gone away. Life is an awful bore. I fought flies in the stable all the morning, and this afternoon went out to look for a cat. No cats. Hope Master Tom won't be gone long.

June 12.—Master Tom not back yet.

June 13.—Ditto.

June 14.—Master Tom was still in the dumps when he came home today. If that isn't hard lines for a dog I don't know what is. We have trouble enough without family squabbles to worry us. The very fact that people speak of "a dog's life" when they mean some one is having a tough struggle for a living shows that us fellows get the worst of the deal every time.

It would have been only ordinary consideration for Master Tom to come back cheerful again. He was fairly so, at first. But at luncheon Miss Elsie—that's his sister—spilled the fat by telling him about the picnic. She said what a lovely time they had, and how they got up races, and so on, and Master Tom was quite interested until she began to talk about that Spicer man being the life of the party, and the stunts he and Miss Bessie did to amuse the crowd. Perhaps she was just stringing him, but after she had run on like that for a minute or two Master Tom told her quite sourly that little girls should be seen and not heard, and left the table. This afternoon he went away somewhere without whistling for me, and didn't turn up for dinner. It begins to look as though something had sprained his disposition.

And as I say, it's a gloomy outlook for a dog that needs to be amused. If the situation doesn't change by tomorrow I'm going to start something on my own account.

June 15.—Funny thing happened today which makes me think Master Tom is getting a little queer in the head. I was hoping for a good long ride in the chug-chug this morning, but instead of that he called me and we started for a walk down the avenue.

It was so long since I had been out for a stroll that there were a good many things to attract my attention. Strange smells and all that sort of stuff, don't you know. Then I met my old friend, the Blakeslee's French poodle—stuck-up pig, but an amusing fellow that one likes to know—and we stopped and had a little chat. And the first thing I knew Master Tom had disappeared.

It worried me so much after the way he had been carrying on for the past week that I suppose I acted a little rattled just at first. I dodged in and out of the crowd, but couldn't seem to get on his trail anywhere. Either he had dropped into some place or the scent had been all mixed up by people crossing it. After chasing up and down for half an hour the first thing I knew I was lost, too.

Not but that I could have found my way back home, of course. You can't confuse a wise old city dog that way. But I kept worrying about Master Tom and wondering what had happened to him, and in one way and another I got tangled up with a good many people's legs in the search.

So you may imagine how tickled I was when I saw drawn up to the curb his new car with Miss Bessie in the place beside the driver's seat. How she came there I didn't know, but supposed the chuff had taken her out. Me for the customary cushion, of course, to wait until Master Tom or the chuff came back and to look out that people didn't try to run away with our property.

Miss Bessie was awfully glad to see me. She rubbed me back of the ears, which she seems to know is always a hard spot to reach with the hind leg, and told me I was a

nice dog and to give Master Tom her love, and we were having a lovely visit when who should come up to the curb but that Spicer man, and he actually had the nerve to try to get into the machine.

Was little Dewey on his job? I suppose I showed him a set of teeth he had never seen equaled outside of a dental showcase. At the same time I handed out one of my best basso profundo growls with saw-tooth edges. He backed away.

"Where did that brute come from?" he called to Miss Bessie from a safe distance.

"Why, don't you know him?" she asked. "That's Dewey, Tom's dog."

"H'm, nice dog," remarked Mr. Spicer. He didn't sound very cordial, though. "If he'll get down now we'll move on."

I don't know what he took me for to desert Master Tom's belongings and leave him to run away with the whole outfit, but I had no intention of doing any such thing. I just drew back my lips and gave him another look that made him step still further away.

I guess I know my duty.

Then, much to my surprise, Miss Bessie began to talk to me as though she wanted to aid and abet his schemes.

"Now, Dewey, you must get down and let Mr. Spicer on. Nice Dewey."

"Why, the cur's a public menace," said he. "He ought not to be allowed off a leash."

That made me furious, for if there ever was a sweet disposition it's mine, except when I'm crossed. So I began to show my teeth again and shake all over as if I was just aching to make a jump for him. I knew now why Master Tom didn't like this Spicer person. It was plain that he had a habit of running away with other people's property.

He made a step toward the car and I got up on my tiptoes to be ready in case he touched anything. He looked as though he was pretty angry. It was beginning to wear even on my own angel temperament, for anybody would rather get at a fight and have it over than to be continually on the edge of one. As like as not if Mr. Spicer had come a foot nearer I should have had that bite out of him I had been promising myself.

For just an instant it looked as though I were going to get it. Miss Bessie gave a little squeal and sat as far away from me as she could, although she might have known I would not harm her, and quite a crowd gathered to see what was going on.

I was wondering where I could get the best hold when what should I hear but Master Tom's voice, and then I caught sight of him pushing his way toward us.

My, but I was glad to see him! I just wiggled my whole body, trying my best to tell him how I had prevented the Spicer man from running away with the machine, Miss Bessie and the entire outfit. Miss Bessie seemed pleased to see him, too—we all were, except Mr. Spicer, and he would have been if he had known what I was thinking of just before Master Tom came. As it was, the two men shook hands, and I could see Master Tom chirking up at the sight of Miss Bessie.

They had a little visit there on the curbing while I waited anxiously for him to get in and start for a spin. Imagine my disappointment when he whistled to me and went off afoot, leaving that Spicer person in possession. As he turned away Miss Bessie said:

"Oh, Tom, won't you come around to see me tonight?"

"Of course I will," replied Master Tom.

So this evening we called and stayed later than we ever had before. Master Tom whistled all the way home.

Had a great dinner tonight and am feeling a bit loggy.

June 16.—Awful grind on me. J just learned that the gasoline buggy really did belong to that Spicer party after all. But how was I to know when it looks just like Master Tom's?

"WHY, THE CUR'S A PUBLIC MENACE," SAID HE

THE UNHAPPY POODLE DOG

By Rebecca Deming Moore

The Jodeses have a poodle dog whose coat was white as snow—
(Excepting when for promenades, he'd through the coal bin go).
"A disgrace to our family," Pere Jones exclaimed, with wrath.
"Can't somebody find time today to give that dog a bath?"

But mother had a club meeting, big sister had a call,
A bridge, a tea—and Bobby, why, he had no time at all.
The speaker of the club was ill, so mother home did hie;
She gave Dixey a bath and rubbed him warm and dry.

Sister came back after her call. "I'll please papa," said she;
"I'll give that darling dog a bath and cut that foolish tea."
She seized Dixey without a glance, and plunged him in the tub.
With sleeves rolled up, most vigorously did pretty sister scrub.

Dixey was keeping house alone when Bob ran in from play.
"By jinks!" he cried, "I'll soak that cur to see what pa will say."
Again Dixey was scarcely dry when father turned the key.
"I'll wash that wretched dog," he said, "and shame my family."

With pride, that night, each Jones awaits for Dixey to come in.
He came at last (we'll draw a veil)—'twas straight from the coal bin.

Marching Down Broadway

Revised Edition

MARCH

By MARTIN GREENWALD

Tempo di Marcia

f *p* *mf* *mf* *f* *f Fine*

TRIO

p *mf*

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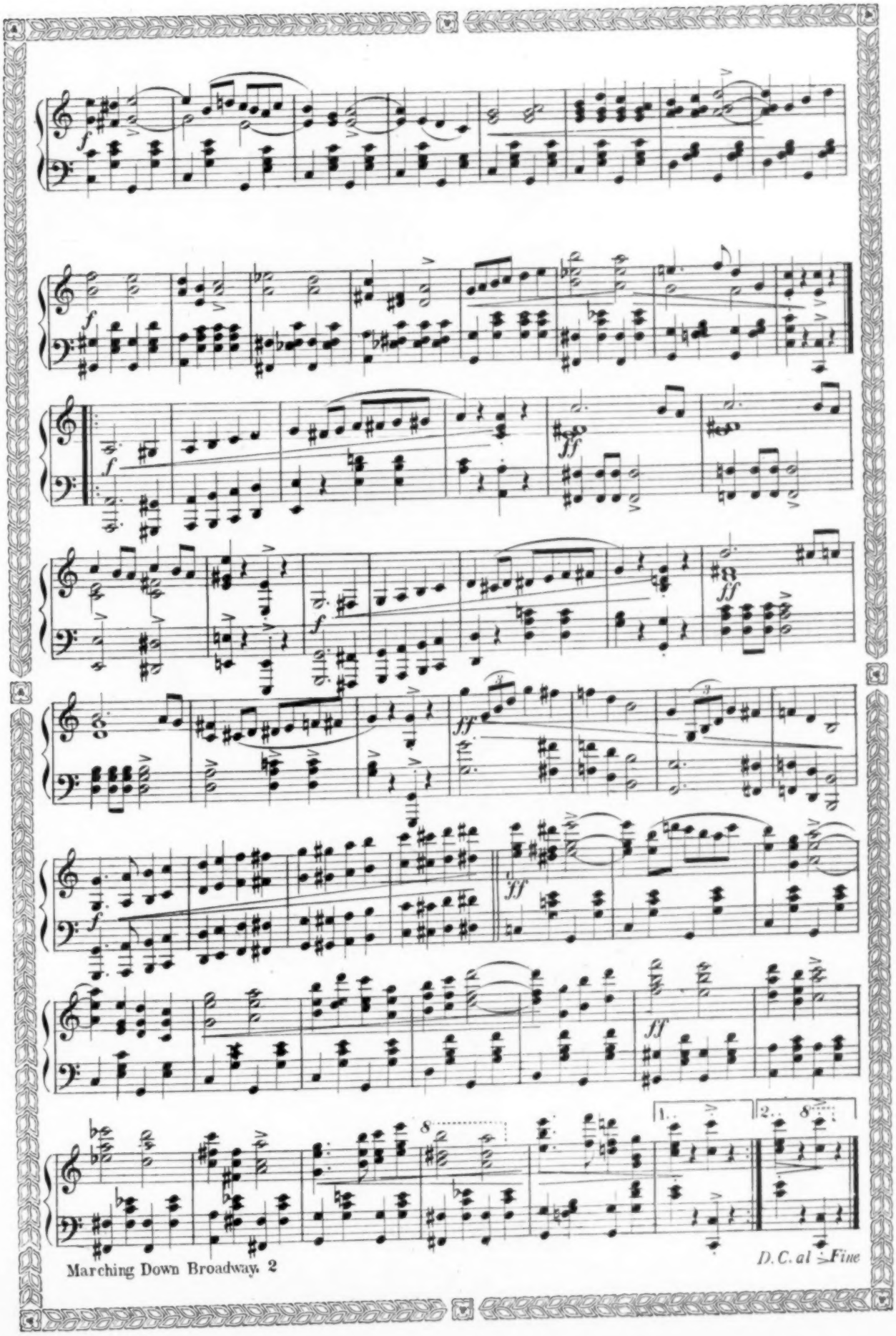


Marching Down Broadway. 2

The Story of Mandy

By MAUD P'POOL

IT was Sunday morning, and the bells were ringing gaily in the valley. Mandy was a wise old cat, and connected the ringing of church bells with chicken for dinner, salmon salad, and a tiny bit of ice cream to top off with. So she stood outside the kitchen door in the piercing wind and mewed for admittance.

Cora, good-natured and ebony hued, opened the door. Mandy's intuition had been correct. There was chicken for dinner, and the fragrance from a can of salmon filled the kitchen; moreover, Cora was making the custard for the ice cream.

"Come here, Mandy," said a voice from the library.

Mandy obediently trotted in, purring loudly. It was the Master who spoke, and Mandy was fond of him.

"Mandy," he said, stroking her sleek, gray back with the touch she liked so well, "I understand you have two kittens down at the barn?"

Mandy purred "yes" as pleasantly as she could.

"Well," he continued, "I want you to go down there and bring those children up and spend the day with us."

MANDY CAME TO MAKE A VISIT

"Be careful," the Mistress warned him; "Mandy understands many things that are said to her."

Then Mandy trotted out to the kitchen, where Cora gave her chicken scraps, a plate of salmon, and, even as she had hoped, a tiny saucer of the ice cream custard.

Dinner had been served and the Master and Mistress were finishing their dessert when the door-bell rang, and Helen rushed in, all excitement. Helen was the little girl who lived next door. "Mandy is coming across the road," she exclaimed, "with a kitten in her mouth!"

"It seems she has accepted your invitation," said the Mistress, looking at the Master.

"Quite so," he answered, "but I included the entire family," and he arose and went to the kitchen door, for he knew Mandy was too well bred to come to the front door.

Mandy was there before him, with a wee gray kitten in her mouth. She laid it down when she saw him, and mewed plaintively.

"Well, Mandy," he said, picking up the little blind kitten, "go back and bring the other one and spend the day with us, as I said."

So Mandy trotted off to the barn.

In a few minutes she was back with the remaining kitten. They stayed all day before the bright fire with the Master and Mistress, and when it was time for them to go home the Master carried the kittens back to their bed in the manger, while Mandy ran along at his side, purring proudly.

After this Mandy brought her children up to the Master's house every morning, where they would sleep before the fire all day, and when the Master came home from town he carried them back to the barn for her.

THERE ON THE GROUND WAS NICKIE WITH AN EMPTY SALMON CAN WEDGED TIGHTLY ON HIS HEAD

So this is the story of how Mandy spent Sunday with her folks and found a good place to raise her children in. They grew to be fine, healthy kittens, so full of frolic and mischief that the Mistress once told the Master she nearly regretted that he had ever invited Mandy and her family to spend the day with them.

GREEDY NICKIE.

When Mandy's children finally opened their eyes the Master decided they should be named. "Nickie" was the name he chose for the little gray kitten, but he asked the Mistress to suggest a name for the little brindled one.

"Well," she replied, picking up the scraps from her sewing basket that the brindled kitten had scattered over the floor, "I think 'Boz' very appropriate, for he certainly is a little Dickens."

So Mandy's children were named "Nickie" and "Boz," and it was not long before she knew which name applied to the gray kitten and which one to the brindled. As the Master had named Nickie, and the Mistress had selected a name for Boz, Nickie soon learned that he was the Master's kitten and Boz knew he belonged to nobody but the Mistress.

The Master was proud of Nickie. He said he was the smartest kitten he had ever seen, and taught him many little tricks which he performed for his friends. Nickie soon discovered that he was a privileged kitten, and that when he climbed up on the Master's chair at dinner he would not be put down, but, if there was something for dinner which he was fond of, and he would coax a little, the Master would give him some of it. Nickie had inherited Mandy's taste for salmon, and when there was salmon for dinner Nickie was sure of a little during the meal, and plenty afterward.

One hot autumn afternoon, when the sun seemed to shine more fiercely than it had all summer, the Mistress realized that she had not seen Nickie since early morning. She called and hunted him all over the place, but nowhere could she find him. Boz and Mandy left the chase of grasshoppers on the lawn and joined in the search, too, but they could not find him, either.

"Something must have happened to him," the Mistress said, and Mandy grew more worried than before. They looked under all the trees, in the barn, and in every place he had liked to stay.

When they concluded they could not find him, and were about to abandon the search, Billy put his head out of the stable window and neighed. The Mistress pulled him a bunch of clover, for he had been shut up for several days, but he tossed the clover aside and whinnied, looking earnestly into the Mistress' eyes. Just then there came a soft, muffled "mew" from the corner of the fence.

Mandy heard it and so did the Mistress, but it seemed so faint and far

(Continued on page 70)

Some Paper Furniture for the Dolls' House

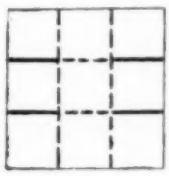
By KATHERINE REMBRANDT

THE BED

NEXT best to having a family of paper dolls is the fun of owning a set of dolls' furniture just the right size for these little dolls to really use. Of course, one may buy a set of tiny furniture at the toy shop, but if a little girl has had the experience of going shopping for beds and chairs and tables for the playhouse she will have found out that so very often the things that the toy shop man makes are not the right size. The bed is too small, and the chairs are too high, the stove is way up above the little cook doll's head, and the piano is too big to go in through the doll house door.

THE KITCHEN STOVE

There is a splendid way out of this furniture dilemma, though. Why should a little girl not make her own set of furniture? It will be very easy to do when she learns how. The materials, just scraps of stiff paper or thin cardboard, are right at hand, and the fun of measuring, cutting and pasting the chairs, tables, dressers—everything, in fact, which a little doll needs—will make many rainy indoor afternoons most happy ones.



CHAIR

Book cover paper, which may be bought for a few cents a sheet, is just the right quality for making paper furniture. It comes in lovely, soft colors—greens, blues and tans—and with some scraps of figured chintz for upholstery the furniture will be even prettier than any that one buys at a toy shop.

Bogus paper is also attractive and stiff enough to use for the furniture. It is a kind of heavy brown paper that the butcher uses to wrap his wares in, and he will very likely give a little girl as many sheets as she wants for the asking. Bristol board is an excellent furniture material, and even the pieces of strong wrapping paper that come to the house with parcels will make dolly happy, indeed, after they have been transformed into dainty bits of furniture for her own special delight.

CHAIR

One will need some glue or paste, a nicely sharpened pencil, a pair of scissors and a ruler. Mother's kitchen table will be splendid to work on, or one may spread one's materials on the piazza floor and work out of doors.

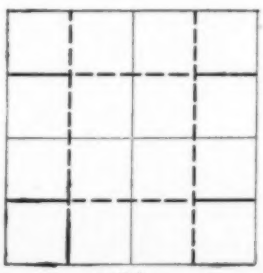
First, the paper will need to be cut into squares, as many squares as the number of bits of furniture one intends to make. These squares must be laid out very exactly with the ruler and pencil, because, if the edges and corners are not true, the finished furniture will not stand straight. No one would want a doll to fall out of her chair and break her little nose, would they, just because the chair had not been well and carefully made in the beginning?

MISSION DINING TABLE

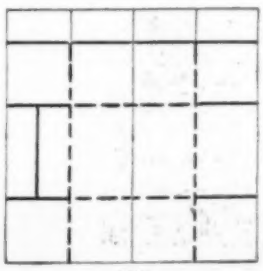
When the squares are all cut just the size one wishes—and six-inch squares will be a very good size—they must be folded, each into sixteen small squares. Lay a square of paper on the table in front of you, and fold the front edge even with the back edge. Next open the square and fold the back and front edges until they just touch the first fold which was made. The right-hand edge of the square should then be folded even with the left-hand edge, the square unfolded again, and the right and left-hand edges folded to touch the last fold which was made. If these directions are very

THE DRESSER

(Continued on page 80)



TABLE



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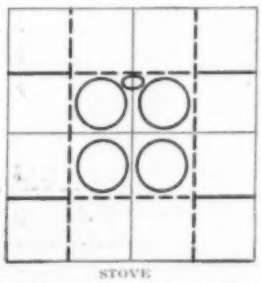
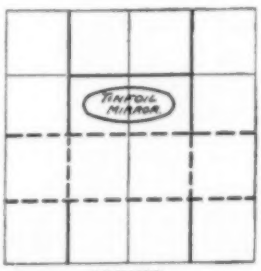


STOVE



DRESSER

LIGHT FULL LINES DENOTE ORIGNINAL FOLDS, HEAVY LINES WHERE TO CUT AND HEAVY DOTTED LINES FINAL FOLDS

MRS. C. C. MITCHELL, THE WELL-KNOWN BEAUTY EXPERT OF NEW YORK AND BOSTON, WHO CONDUCTS THIS DEPARTMENT

Facial Blemishes of Various Kinds

By MRS. C. C. MITCHELL

No woman can be beautiful or even wholesomely good-looking who suffers from any sort of facial blemish. Now so many of these troubles are easily preventable or can be remedied to a great degree that it seems a pity to face the world with a countenance disfigured with pimples or blackheads, superfluous hair, freckles, sallow skin, etc. We owe something to our friends as well as to ourselves, and however high our aims and ambitions in life may be in other directions, nothing can excuse carelessness in the matter of personal appearance.

We should, therefore, as a matter of duty, avail ourselves of all legitimate means of enhancing our charms, correcting nature's shortcomings, remedying or hiding disfigurements, and generally rendering ourselves as pleasant and attractive as it is possible to be.

It seems almost unnecessary to say that diet exercises a very great influence upon the condition of the skin. People who habitually eat and drink all sorts of indigestible things and keep late hours ought not to be surprised to find that the complexion is perhaps the more easily affected by such a reckless procedure than any other part of the system. It is not necessary to keep to the rigid diet of a college training table, but if you desire clear, healthy complexions there are certain kinds of food that should be indulged in very sparingly, if at all. Tea and coffee can be taken in moderation if they do not disagree with one, and those who have a tendency to plethora or skin eruptions should entirely eschew all malt liquors, pork, veal, spiced or salt foods, lobsters, nuts or rich pastry. Few of us attach sufficient importance to eating plenty of fresh fruits, salads and vegetables. If these articles of diet were more largely indulged in through the winter and early spring there would be less need for taking spring medicines. Nature's remedies are infinitely preferable to any others, and for this reason I cannot advocate too strongly the daily consumption of green foods, such as lettuce, watercress, spinach and other vegetables, while fruit, cooked or uncooked, should form a part of every meal.

Perhaps the commonest of all facial blemishes are the little eruptions usually known as pimples. Many people suffer from pimples and blackheads because they do not keep their faces clean enough. The idea that soap should never be used on the face is unfortunately rather widespread. This is quite a mistake. A pure, refined soap has a most emollient and beneficial effect upon the skin, and it is, in fact, practically impossible to keep the skin perfectly clean and healthy and free from blackheads without the daily use of soap. When toilet powder is used it is more than ever necessary to employ soap at night when washing the face, in order to remove all traces of powder from the skin. If not removed it would clog the pores and possibly produce eruptions. A very good remedy for pimples and blackheads, especially the latter, is to scrub the face every night with a camel's-hair face brush, using a pure soap and warm water—almost hot, if it does not irritate the skin—do not rub hard enough to irritate the flesh, and use only the gentlest motion around the eyes. Rinse with lukewarm water and then with cold; wipe with a soft linen towel and then apply a healing cream to the pimples and the most obstinate of the blackheads. A good cream is made of five-eighths of an ounce each of lanolin, oil of sweet almonds and precipitated sulphur, two drams and a half of zinc oxide and half a dram of violet extract.

A PASTE OF ALMOND MEAL AND PEROXIDE

For obstinate cases of pimples the following lotion applied several times a day with a bit of absorbent cotton has often brought about a marked improvement: Precipitate of sulphur, one dram; tincture of camphor, one dram; glycerine, one dram; rosewater, four ounces.

A lotion that is often used for blackheads is composed of half a dram of boracic acid, one ounce spirits of rosemary and three ounces of water. This should be applied to the skin once a day and be rubbed in well.

Freckles are another cause of great annoyance. There are several lotions that will remove them temporarily, but I have found one of the most efficacious treatments to be a paste composed of almond meal and peroxide of hydrogen. This can be plastered on the face where the freckles most do congregate, with the handle of a spoon. It should be left on from five to ten minutes and on some faces even longer. It is difficult to tell the exact time, as people's skins differ widely in sensitiveness, but it should be removed at the least burning or stinging sensation.

(Continued on page 68)

BLEACHING SUPERFLUOUS HAIRS WITH PEROXIDE

Costumes for a Fancy Dress Ball

ANYONE who goes much into society is sure to attend at least one fancy dress ball a season. And as these functions are usually the gayest and jolliest of the whole winter, of course one wants the prettiest and most appropriate costume possible. Now to the woman with clever fingers this presents no difficulty at all, for by the aid of an ordinary pattern and a little ingenuity she can evolve the most elaborate and effective styles. Take for instance the costume "Night" illustrated on this page. This was made from McCall Pattern No. 2945, and consists of a tight-fitting dress of black satin or sateen. Over the shoulders is worn a very long and wide scarf of black tulle or net powdered with gold stars. These can be cut out of paper and pasted on. A huge black picture hat completes the costume. It is draped with the net and is trimmed at the left side of the front with a huge crescent moon.

The costume of a Spanish dancer is always effective and most becoming to a brunette, or, for the matter of that, almost any girl with dark hair. Our illustration shows a straight gathered skirt and plain bodice of bright red. Over this is worn a bolero of black velvet trimmed with gold lace. The sash is a bright yellow silk twisted twice around the waist and knotted low at one side. Pattern No. 3013 can be used for making this costume.

In the opposite corner of the page is a very quaint and pretty costume indeed that we have called "A Lady of Olden Time," but it could be just as appropriately entitled "A Colonial Dame." The upper portion of the dress and the draped panniers should be made of large figured material. Cretonne with a rose pattern is very pretty to use for the purpose. The skirt is of plain pink sateen, while the fichu is of net or fine lawn with a pleated frill. Deep frills of the same material as the fichu complete the short sleeves. This can also be made from No. 3013, as this pattern is intended especially for fancy dress and so made adaptable. It can also be used for Martha Washington, a shepherdess, Dolly Varden and an Italian dancing girl, besides the two characters already mentioned.

Of all entertainments there is nothing quite so charming as a masquerade for children. The little ones look so quaint and pretty in their old-time or fanciful costumes, their faces shine so bright and rosy from their snowy caps or big plumed hats that often a child who is usually considered plain looking becomes a vision of beauty in her becoming attire, to the delighted surprise of her parents and friends.

Some children's fancy balls—and by far the most numerous—might be

(Continued on page 62)

NIGHT

A SPANISH DANCER

A LADY OF OLDEN TIME

Advanced Fashions in New York

Mme. Shulman, of Shulman & Helene

THIS IS surely one of the most interesting of seasons for the student of the modes. So many charming ideas have been introduced that one scarcely knows where to begin in talking of the fashions.

The narrow skirt has kept to its narrowness without the hideous hobbling. That is to say, the cut is still more or less abbreviated, yet it is far wider than when it was first introduced. Lines are long and graceful. A skirt should never be narrower at the lower edge than at the hips. If it is, the outline will at once become unnatural and grotesque, and the wearer, of course, is fit subject for ridicule. A skirt which hangs perfectly straight from the hips offers no suggestion of extremity, and presents graceful and natural lines. This is a question of common sense as well as fashion.

The raised waistline I consider will continue in popularity. It will be seen not only in separate skirts and costumes, but also in the construction of coats when fashioned of light-weight materials.

The body-and-sleeve-in-one bodice will be quite the thing for early spring, as it is a style particularly suitable for development in the lighter-weight fabrics.

The veiling idea is still the very height of the mode. I have been using the transparent materials in restaurant, bridge and afternoon frocks as well as evening costumes. A charming frock, in the development of which I took considerable pride, was made of three layers of chiffon. Each layer was a different shade, the three colors used being pastel shades of blue, rose and green, the result being opalescent. Almost indescribable tints are obtained in this way.

Mysterious gleams of color and design are seen vaguely through swathing folds of chiffon or tulle. Handsome laces, wonderful embroideries, scarfs, silks, velvets, even furs, are veiled in diaphanous fabrics. There is a charm in the idea. No one can deny that. Gorgeous embroideries and trimmings gain wonderfully in refinement without losing in elegance by being seen through a cloudy mist. Especially are the metallic effects improved by veiling, losing in this way any note of the barbaric with which they might be reproached. And as for color, in no other way could one obtain the subtle shadings, the finely-graduated contrasts in which the dressmaker who is an artist is reveling this year.

Brocade is a material which has returned to favor, and will be used in combination with chiffon, mousseline, lace, net and other transparent fabrics.

The brocades, supple and beautiful in satin, crêpe, chiffon, velvet, etc., are often made up without veiling, save, perhaps, where a little is introduced about the bodice, and there are many plain clinging robes of satin crêpe or velvet veiled only by a single tunic or sheer material.

So far as trimming is concerned, there seems to be no limit to the amount of kinds used. Lace, beads of every variety, hand-embroidery and braiding will be seen on all sorts of styles and costumes. Very wonderful are the embroidered bands and motifs. The bugle and bead embroideries, too, are lovely.

Lines of fur trim some of the prettiest evening gowns and are associated with bands of crystal, pearl, gold or silver embroideries. Simple little chiffon gowns in delicate tones can be embroidered with tiny white beads and they make charming evening frocks for the débutante. Beads are used in many ways as a garniture; sometimes they are put on in designs or again they are employed to give the effect of fine stripes.

Striped fabrics will be worn a great deal this spring. Black and white striped silks, chiffons, silk and woolens are many, and some admirable models in these materials are among the importations.

In the new coats there is a tendency toward perfectly straight lines, but the use of this feature is something that I consider will remain more a matter of personal preference than an absolute decree of fashion. One of the noticeable departures from last season's styles is the introduction of the bell sleeve. I have used this model in a number of instances with excellent effect. Some of my costumes have this idea introduced in the shape of a circular piece attached to the end of the sleeve. In other frocks the sleeve has been cut with a flare.

Buttons will be much used, but principally of the same material rather than the enameled and jeweled buttons of last season.

Street and trotting frocks will be made with the lower edge three or more inches from the ground, and this shorter length will also be used in designing frocks and gowns intended for semi-formal occasions.

The fancy for black and white effects will continue through the spring. At almost every fashionable gathering nowadays one is sure to see many women in this smart combination. Black and white is also worn by young girls, but in their case it is charmingly youthful.

Sophie Shulman

Smart Millinery for the Demi-Season

By MME K. HENESEY

PICTURE HAT OF BLACK AND GOLD NET

BLACK POINT D'ESPRIT OVER WHITE. BOW OF PALE PINK

HAT TRIMMED WITH A HUGE BOW OF PALE BLUE

HAT OF BLACK SATIN FACED WITH PALE ROSE COLOR TRIMMED WITH SHADED PLUMES

TAPESTRY BAND FOR EVENING WEAR

THEATER CAP OF GOLD LACE AND PINK CREPE DE CHINE

HAT OF PALE BLUE TAFFETA

SATIN HAT WITH CROWN OF GOLD NET TRIMMED WITH BLACK POPPIES

JEWELED BYZANTINE BAND

THERE comes a time toward the end of winter when it is a little too early to put on spring modes, and yet one has already tired of heavy chapeaux of velvet and fur. It is then that the demi-season hat is particularly smart and appropriate, although some of these hats can, when composed of lace or net, be worn for dress occasions the whole year round.

Perhaps the most effective as well as most chic of millinery of this sort has a striking effect in black and gold. Black net with an allover design in brilliant gold forms both crown and brim, though around the latter there is a two-and-one-half-inch facing of panne velvet. There is no band around the crown, the only trimming consisting of three standing plumes of black French curled ostrich.

Hats of lace or net draped over silk are especially becoming to young girls and youthful matrons. I am illustrating what I consider an extremely pretty model in the hat of black point d'esprit over white. This has a brim in the Charlotte Corday style and is trimmed with a huge draped bow of pink taffeta put on it at the back.

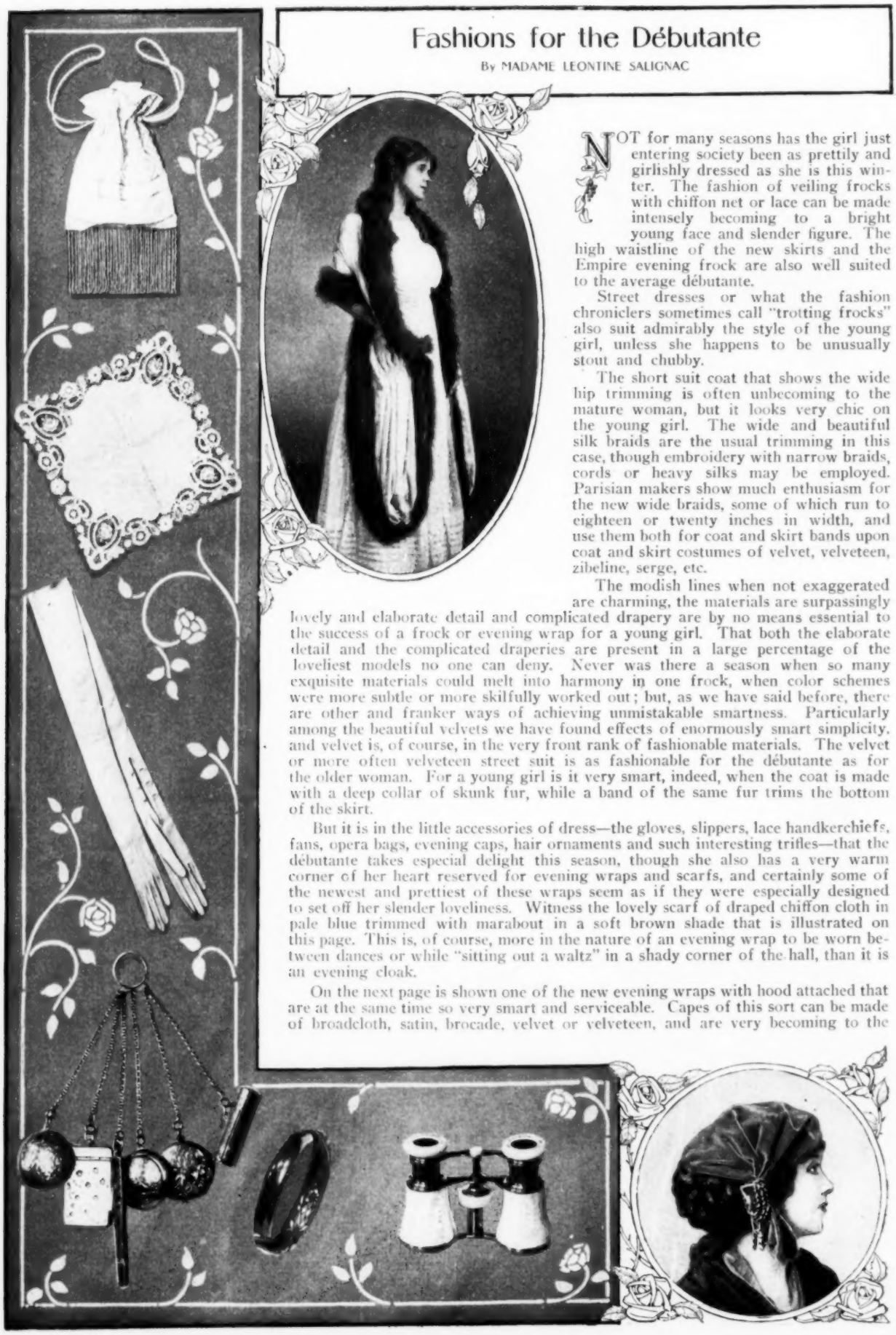
Gold lace is used on many of the most striking of the new hats. A most effective theater cap of gold lace over pink is shown at the upper right-hand corner of the page. A band of shirred and draped crêpe caught by a bunch of pink and faded lavender satin roses sheathed in gold lace forms the only trimming.

But the use of gold lace is by no means restricted to theater caps and picture hats; it is used on millinery of all types.

(Continued on page 66)

Fashions for the Débutante

By MADAME LEONTINE SALIGNAC



NOT for many seasons has the girl just entering society been as prettily and girlishly dressed as she is this winter. The fashion of veiling frocks with chiffon net or lace can be made intensely becoming to a bright young face and slender figure. The high waistline of the new skirts and the Empire evening frock are also well suited to the average débutante.

Street dresses or what the fashion chroniclers sometimes call "trotting frocks" also suit admirably the style of the young girl, unless she happens to be unusually stout and chubby.

The short suit coat that shows the wide hip trimming is often unbecoming to the mature woman, but it looks very chic on the young girl. The wide and beautiful silk braids are the usual trimming in this case, though embroidery with narrow braids, cords or heavy silks may be employed. Parisian makers show much enthusiasm for the new wide braids, some of which run to eighteen or twenty inches in width, and use them both for coat and skirt bands upon coat and skirt costumes of velvet, velveteen, zibeline, serge, etc.

The modish lines when not exaggerated are charming, the materials are surpassingly lovely and elaborate detail and complicated drapery are by no means essential to the success of a frock or evening wrap for a young girl. That both the elaborate detail and the complicated draperies are present in a large percentage of the loveliest models no one can deny. Never was there a season when so many exquisite materials could melt into harmony in one frock, when color schemes were more subtle or more skilfully worked out; but, as we have said before, there are other and franker ways of achieving unmistakable smartness. Particularly among the beautiful velvets we have found effects of enormously smart simplicity, and velvet is, of course, in the very front rank of fashionable materials. The velvet or more often velveteen street suit is as fashionable for the débutante as for the older woman. For a young girl is it very smart, indeed, when the coat is made with a deep collar of skunk fur, while a band of the same fur trims the bottom of the skirt.

But it is in the little accessories of dress—the gloves, slippers, lace handkerchiefs, fans, opera bags, evening caps, hair ornaments and such interesting trifles—that the débutante takes especial delight this season, though she also has a very warm corner of her heart reserved for evening wraps and scarfs, and certainly some of the newest and prettiest of these wraps seem as if they were especially designed to set off her slender loveliness. Witness the lovely scarf of draped chiffon cloth in pale blue trimmed with marabout in a soft brown shade that is illustrated on this page. This is, of course, more in the nature of an evening wrap to be worn between dances or while "sitting out a waltz" in a shady corner of the hall, than it is an evening cloak.

On the next page is shown one of the new evening wraps with hood attached that are at the same time so very smart and serviceable. Capes of this sort can be made of broadcloth, satin, brocade, velvet or velveteen, and are very becoming to the

girlish figure. As a guide, McCall Pattern No. 2963 can be used in making this cape for young girls. The model shown in our illustration is of white chiffon broadcloth trimmed with white marabout.

A great deal of gold and silver is used on evening gowns, both for débutantes and elder women, but fashion decrees that the frocks for the young girl just entering society should be simpler and less gorgeous than those of her elder sister. So for the débutante the gold or silver trimmings are usually toned down with a veiling of mousseline or chiffon, though the metallic laces and the bead embroideries are sometimes used without veiling. An idea often developed shows a foundation robe of satin veiled in chiffon; over this gold or silver lace and over the gold another veiling of tulle, mousseline or chiffon. With all these layers of expensive material the prices of the frocks soar high, but luckily not all the modish evening frocks call for four layers of stuff.

A delightful and most effective evening frock for a young girl can be made of white net or chiffon made up either over white or pale blue or pink. This can be made in any style in accordance with the fashions, always remembering that it must be girlish if your débutanté is to look really chic.

A convenient little fashion of the winter, and one that appeals especially to the young girl, is the smart little evening hood of velvet shown on page 28. This is the easiest thing in the world to make, and if a becoming shade of velvet is chosen the cap makes a young face look very pretty and coquettish. To make the cap take seven-eighths of a yard of velvet, line with a thin silk or satin—China silk will do—and gather up each end about level with the ears with an ornament made of gold cords. If the velvet is used bias the cap can be made of three-quarters of a yard.

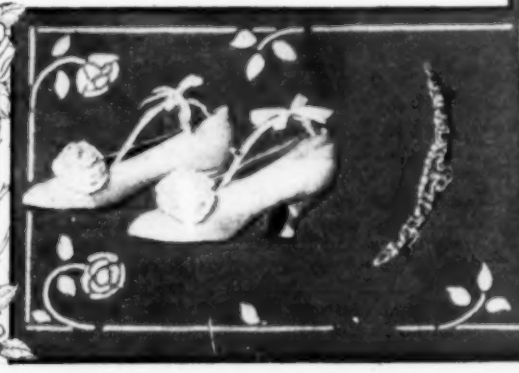
At the foot of this page is shown one of the newest hair ornaments in the shape of a band of fancy silver ribbon. This ornament can also be made of fancy gold braid or ribbon. It is usually designed to hook or fasten with a patent fastener under the hair in the back, unless it is worn with a high coiffure. This is to keep the bow smart and prevent tying it each time the band is adjusted.

Fans this season are very attractive. The prettiest ones are of lace and spangled gauze, though less expensive models are seen decorated only with the spangles.

Never was a time when evening slippers were so very smart and attractive. The most fashionable are of satin, decorated with huge rosettes. The pair in the illustration have slipper trees inserted to preserve their shape. These useful trees are made with a straight spring in the center, which can be bent to fit almost any size slipper.

With dark-colored evening frocks, velvet slippers are very fashionable. Some of the handsomest are made with big paste buckles.

Some of the new jewelry appeals greatly to the heart of the débutante. Take the new flat locket called the plaque, for instance. This comes in many beautiful designs and is well suited to a young girl. The locket shown on this page is of dull finish filigree silver with amethysts.



A Charming Frock for Formal Wear

No. 3827 (15 cents).—This charming little waist is at once noticeable for its daintiness. It suggests grace in every detail and its lines are becoming to any figure. The extension of the yoke down the sleeve is a feature upon which the fashion authorities have set the stamp of approval. This feature is included in the design offered here, but is treated in a manner that makes it at once distinctive and original. There is absolutely no reason why any woman should hesitate to attempt the making of this bodice. Its construction is extremely simple. As here illustrated, the design is very effectively developed for formal wear with the open neck and shoulder sleeves. If a waist for street wear is desired the high neck and full-length sleeves may be used. Cream challie was the material used and the yoke was made of Princess lace. For formal or semi-formal wear this model would be quite attractive if developed from silk, messaline, lansdowne, voile or any of the transparent fabrics. For morning or street wear brilliantine, albatross, cashmere or linen would be excellent material to use. This pattern may be had in five sizes, from thirty-two to forty inches bust measure. The thirty-six-size requires two and three-eighths yards of material thirty-six inches wide.

No. 3825 (15 cents).—The tucked and pleated skirts of the season continue in popularity. Of all the tucked models yet seen none has been of more pleasing design than the one here illustrated. The arrangement of the flounce retains the widely-favored straight lines, and yet the model is by no means extreme. The extension of the front gore straight to the lower edge gives the popular and becoming panel effect, while the raised waistline is another well-liked feature. As here illustrated, cream challie was used for the development of this design, and Princess lace motifs were used for trimming the flounce. Both sweep and round lengths and either raised or regulation waistline finish are provided for. The skirt is cut in five gores and the center-back closing is made with an inverted pleat. Any material which lends itself to tucking would be quite suitable for this skirt. Voile, henrietta, lansdowne, cashmere, brilliantine, silk and satin are some of the fabrics which suggest themselves as being appropriate. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires five and one-half yards of material thirty-six inches wide. At the lower edge, with the inverted pleat drawn out, the skirt measures three yards.

3827

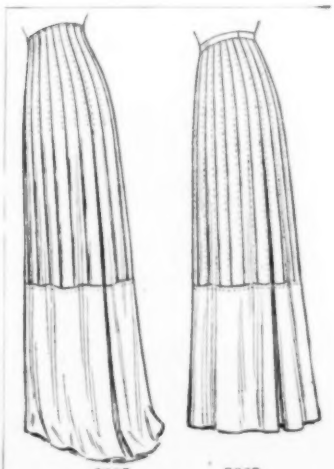
3827

3827

3827, Ladies' Waist
3825, Ladies' Five-Gored Skirt

The day of furbelows is past. Flat trimming is the only decoration used at present, and when the construction of a gown is such that applied trimming is unnecessary, then such construction is in the form of flat pleats or tucks. Everything depends upon lines and the vogue of the slender silhouette precludes the use of "fussy" trimming. The latest Parisian importations display prominently the present popularity of simplicity in costume development. Parisian modistes are utilizing no small part of their skill in the combination of contrasting materials; in fact, if the expression is allowed, Paris has gone daft on this subject. Materials of the most widely varying texture and appearance are being combined in costumes designed for any and all occasions. Moiré and cashmere, chiffon and fur, chiffon and brocade, velvet and voile, foulard and broadcloth are a few of the combinations which are being worn.

The flounce skirts are especially adapted to the combination of contrasting fabrics. Sometimes a cloth upper section is lengthened by a silk, satin, moiré or brocade flounce. Again this idea is reversed and the flounce is made of woolen material. The design of skirt No. 3825, illustrated on this page, is particularly suitable to this new fashion. This would make a very striking skirt if the upper tucked portion were made of cashmere, challie or broadcloth and the flounce of satin or moiré.



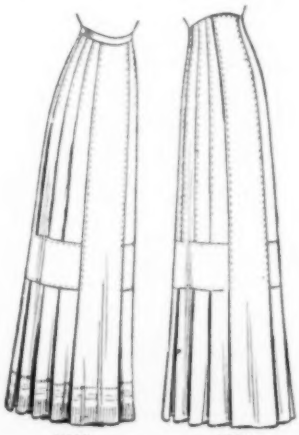
3825 3825

Designs Combining Style and Simplicity

No. 3803 (15 cents).—It is seldom that one sees a waist combining style and simplicity to the degree found in this little model. It has an attractive combination of the body-and-sleeve-in-one feature and the popular Gibson tuck. The closing outline and the cuffs are also distinctive features. The design of this waist offers unlimited opportunity for trimming and at the same time it is a design which can be very effectively developed without any trimming whatever. As shown here, it was fashioned from emerald messaline with a trimming of self-covered buttons. In the lower front illustration another attractive development shows the open neck, closing edge and cuffs finished with a buttonholed scallop. For this scallop finish McCall Transfer Pattern No. 318 was used. Brilliantine, cashmere, serge, challie, lansdowne, henrietta, albatross or silk would be excellent materials to use in making this waist. If desired, the plainer cuff and full-length sleeves can be used. The pattern is obtainable in seven sizes, from thirty-two to forty-four inches bust measure. For the thirty-six-inch size will be required two and three-eighths yards of material thirty-six inches wide.

No. 3821 (15 cents).—Here is shown a skirt presenting an attractive version of the banded-in feature. This style promises to continue in popularity throughout the spring and summer season; in fact, because of its wide use it has ceased being considered extreme and is now looked upon as a staple style feature. Another reason for the popularity of the design offered here is the straight lower edge. With this edge any of the beautiful bordered materials can be employed. The design of this skirt is such that almost any style trimming can be used, or it would be quite effective if the bands were omitted and no trimming used. In either case the stitching of the pleats can end either at hip or knee depth. The center-front and back panels are well-liked features, the back panel being arranged to affect the popular flat back. The model provides both the round and shorter lengths and regulation or slightly raised waistline. Emerald messaline was used for the garment illustrated here, with the band of darker satin. Serge, henrietta, voile, mohair, albatross, silk, linen or challie are some of the fabrics from which this skirt could be made. The pattern can be had in seven sizes, from twenty-two to thirty-four inches waist measure. The twenty-six-inch size will require six and one-quarter yards of material thirty-six inches wide, or three and seven-eighths yards of forty-eight-inch bordered material. At the lower edge, with the pleats drawn out, this skirt measures three and one-half yards.

3803, Ladies' Waist
3821, Ladies' Four-Gored Skirt

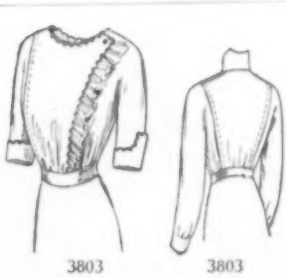


3821 3821

The sailor collar, with accompanying large revers, is the newest of the neck finishes as well as a very prominent trimming feature. It is seen in all sizes on all sorts of garments. While it is most evident on somewhat ornate models it is not unusual to see it combined with strictly tailored effects. With braid so much in use it is natural that it should enter into the construction of collars. Sometimes it usurps the position of both collar and revers and is used to trim the opening, and again it is used in place of revers only.

There is a tendency to widen the ends of sleeves—a hint that may indicate a return of the bell-shaped model. In the body-and-sleeve-in-one blouse this newer sleeve development is sometimes shown in the form of a slightly circular flounce or cuff. Cuffs are noticeable on the latest waists. They are large and their irregular outline adds a certain touch of originality which seems to make them an entirely new feature rather than the reappearance of a former fashion.

Serge continues the most widely used fabric for outdoor costumes. It is also used for afternoon frocks. For this purpose there are the beautiful herringbone weaves, the two-toned and black and white stripes as well as the lovely satin striped material. These newer weaves and developments are largely responsible for its popularity. Brocade is used in combination with serge as well as satin or the heavier silks, such, for instance, as peau de soie or moiré.

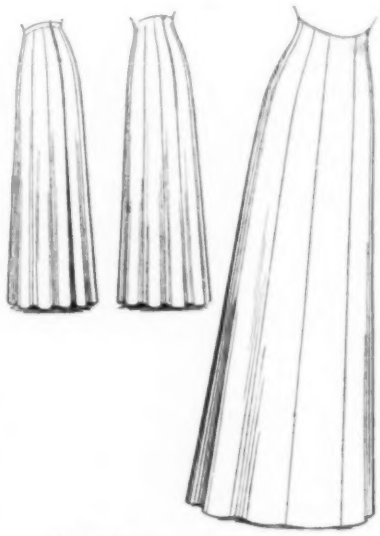


3803 3803

A Modish Coat Suit

No. 3659 (15 cents).—In this illustration is shown one of the smartest coat models of the season, combined with skirt No. 3817, the two garments making an unusually dressy coat suit. This coat is also quite suitable for use as a separate wrap for wear with a skirt of any style. The center-front and back sections are cut in one with the trimming band—a widely favored construction feature in the season's coats. The regulation shawl and notched collars seem to be a thing of the past. All of the newer coat models have revers and collars of unusual outline. This coat design offers a distinctive touch in the shaping of the collar and revers—an outline that is sure to please. Gray diagonal was the material used for the coat as illustrated, but there are many other fabrics equally as suitable. Serge, cheviot, broadcloth, vicuna, basket-weave or any of the unfinished mixtures could be used with good effect. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six-inch size requires two and three-quarter yards of material thirty-six inches wide.

3659, Ladies' Coat
3817, Ladies' Six-Gored Skirt

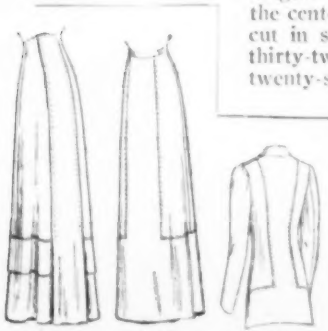


No. 3765—7 sizes, 22 to 34 inches waist measure.

No. 3765 (15 cents).—Here is shown a skirt of good lines and excellent style. The woman in search of a well-cut eleven-gored skirt can make no better selection than this model. It has all the newest and best-liked features — the straight, narrow lines, the slightly raised waistline, and the habit-style closing. If a more conventional style is preferred the regulation waistline and inverted pleat closing may be used. The finish may be in round or shorter length. There is practically no material unsuited to the development of this design. Serge, cashmere, broadcloth, cheviot, Scotch tweed and henrietta are all suitable fabrics. The pattern is cut in seven sizes, from twenty-two to thirty-four inches waist measure. The twenty-six size requires four and one-eighth yards of material thirty-six inches wide. At the lower edge this skirt measures two and seven-eighths yards—a width which allows perfect freedom in walking.

No. 3817 (15 cents).—A skirt of particularly pleasing design. The making of this model presents no difficulties—it is very simple. The construction is in six gores, and if a plainer skirt were desired the trimming-band and tab extension could be omitted. This plainer development is shown on page 36, where the skirt is illustrated as part of a very attractive afternoon costume. For the coat-suit development illustrated here, gray diagonal was employed, but the design is equally suitable for serge, cheviot, basket-weave, brilliantine or satin. A very handsome skirt could be fashioned from blue cashmere with the trimming-band of black moiré. The design has both the regulation and slightly-raised waistline and may be finished in round or shorter length. The closing is at the left of the center-back panel. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires four and one-half yards of material thirty-six inches wide. At the lower edge the measurement is two and five-eighths yards.

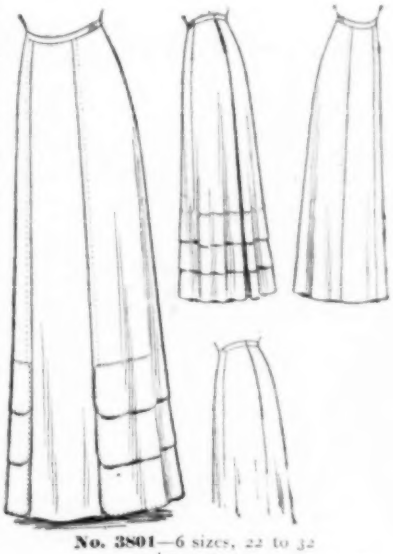
Another attractive development would include cardinal broadcloth with trimming-band of black satin brocade. The tabs could be trimmed with black jet buttons.



3817 3817 3659

The New Long Coat

No. 3801 (15 cents).—A five-gored skirt of excellent lines. There is no better-liked skirt of conservative type than the five-gored model, and as here presented this design includes the up-to-date and popular features. It is made with three straight bands, which are divided in front by the center gore, thus giving the panel effect so much used. If a plainer skirt is preferred these bands can be omitted. Both round and shorter length finishes are provided, as well as the inverted-pleat or habit-style closing. This is an excellent design for developing from cashmere, henrietta, broadcloth, serge, mohair, moiré, poplin or satin. A particularly striking skirt was made of gray basket-weave with the bands of brocaded satin. This pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six-inch size requires three and three-quarter yards of material thirty-six inches wide for the skirt and one and three-quarter yards of same width for the bands. At the lower edge, with inverted pleat drawn out, the measurement is three yards.



No. 3801—6 sizes, 22 to 32 waist measure.

No. 3811 (15 cents).—The fashion forecasts for early spring are insistent upon one point—long coats will continue in popularity. The smartest separate-wear coats of the season are, and will be, full length, and will have very deep openings and large collars. Long coats with short shoulder capes are very popular for traveling and driving, and the construction of these coats will retain the straight, narrow lines seen in the season's costumes. In the coat presented here the full and shorter lengths are provided for, and the deep closing and large collar are presented in an original way that will surely please. The shaping of the cuffs and pockets are other distinctive features. There is no reason for hesitating to attempt the making of this coat—its construction is extremely simple. Serge, cheviot, brilliantine, basket-weave, pongee, waterproof satin and broadcloth are materials to be recommended for the making of this coat. The pattern can be obtained in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires seven yards of material thirty-six inches.

In the matter of novelties the season's materials have kept abreast with the styles in garments. Of course, the brocades have headed the list of extreme novelties. Satin—the favored fabric of the Colonial period—has been a close second in the bid for popularity; indeed, because of its greater usefulness it may be said to lead in popularity. Velvet has, and will be, much used; corduroy is a favored material for two-piece suits. Tapestry has been prominent among the extreme novelties and moiré has re-established itself in the list of fashionable fabrics. Not all of these materials bear their names by right of appearance; not a few of them are wholly new developments and they resemble in name only the so-called materials of the past seasons.

3811 3811

Gold and silver cloth have been widely used for evening gowns, and for this purpose the transparencies are also still quite popular. Lace, fur, hand embroidery, braiding, flat braids, beads, bugles—these are but a few of the selections one may safely make for trimming.

Hand embroidery is a most expensive trimming; that is, when one purchases it by the yard or piece in the shops. But even so, its use is not prohibitive. With a small degree of ingenuity any woman can reproduce the most beautiful hand-embroidery trimming at much less than half its cost.

3811, Ladies' Coat

Garments of Distinctive Style

No. 3833 (15 cents).—A striking costume of mode-colored satin. Persian banding was used across the front and on the ends of the sleeves and a piping of Persian silk trimmed the upper edge of the flounce, belt and yoke. This costume offers excellent opportunity for trimming, or, as can be seen from the illustration, it is quite effective when developed with very little trimming. This gown would be very pretty made of any of the softer woolen fabrics, silk or linen. The model provides for high or open neck, full-length or shorter sleeves, sweep or round length and inverted pleat or habit style closing. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires seven and three-quarter yards of material thirty-six inches wide. The skirt, with the inverted pleat drawn out, measures three and one-quarter yards.

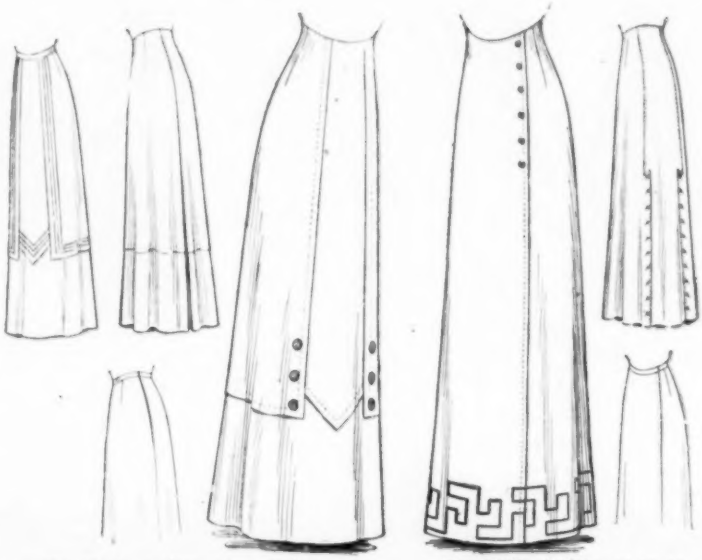
No. 3835 (15 cents).—Any design offering opportunity for the use of contrasting materials is sure to prove popular. As shown on the opposite page this little waist was very attractively fashioned from satin and satin brocade in the new shade of purple known as "Vatican." The guimpe and undersleeves were of white net embroidered with jet beads. The skirt worn with this bodice was No. 3805, but it is a style of waist suitable with any skirt. Soft woolens and silk would be excellent materials to combine in developing this design. Transparent fabrics would also be good. It has both high and open neck and full-length or shorter sleeves. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires one and five-eighths yards of thirty-six-inch material and one and three-quarter yards of the same width for the guimpe.

No. 3805 (15c.).—Here is presented one of the prettiest skirts of the season. Its lines are good, and the design trims itself. As shown on the next page it is worn with waist No. 3835, the two garments making a very handsome frock for afternoon or evening wear. For this purpose Vatican purple brocade and satin were used. Broadcloth, ratine, cheviot, serge or henrietta would also be good materials to use. The regulation and slightly-raised waistlines and round and shorter length finishes are provided for, as well as the inverted pleat or habit style closing. The construction of this garment is fully explained by Mrs. Whitney in her dressmaking lesson on page 46. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. Four and one-quarter yards of thirty-six-inch material will be needed for the thirty-six size. At the lower edge, with the inverted pleat drawn out, this skirt measures two and three-quarter yards.

(See Illustration on Opposite Page)

No. 3807 (15 cents).—The illustration of this model on the opposite page shows it in combination with skirt No. 3815—as part of a very smart coat suit. Electric-blue broadcloth was the material used, and the collar of navy velvet was beautifully embroidered in the design of McCall Transfer Pattern No. 316. The arrangement of the back seams of this model is considered quite the newest treatment in construction offered in the season's models. The smart collar may be finished with a round outline or as a sailor collar, and the use of the tabs in the back is entirely optional. Serge, vicuna or cheviot would be excellent fabrics for making this coat. The pattern is cut in five sizes, from thirty-two to forty inches bust measure. The thirty-six size requires two and seven-eighths yards of material thirty-six inches wide.

No. 3815 (15 cents).—A three-piece skirt of excellent lines. It has the popular panel back, the regulation and slightly-raised waistline and the round and shorter length finishes are provided for. The opening is at the left-front. The skirt is shown on the opposite page with coat No. 3807, and fashioned from electric-blue broadcloth with a navy velvet trimming-band embroidered in the design of McCall Transfer Pattern No. 316. This skirt, whether as part of a coat suit or intended for separate wear, would be very striking if made of ratine, mohair, moiré, serge, basket-weave or satin. In the illustration on this page it is very effectively braided in the design of McCall Transfer Pattern No. 329. Another very pretty trimming development could be made with the use of a band of contrasting material at the lower edge. This band could be made any desired width, stitched flat on each edge. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For size twenty-six will be needed four and one-quarter yards of thirty-six inch material. The lower edge measures two and three-quarter yards.



No. 3805—5 sizes, 22 to 30 inches waist measure.

No. 3815—6 sizes, 22 to 32 inches waist measure.

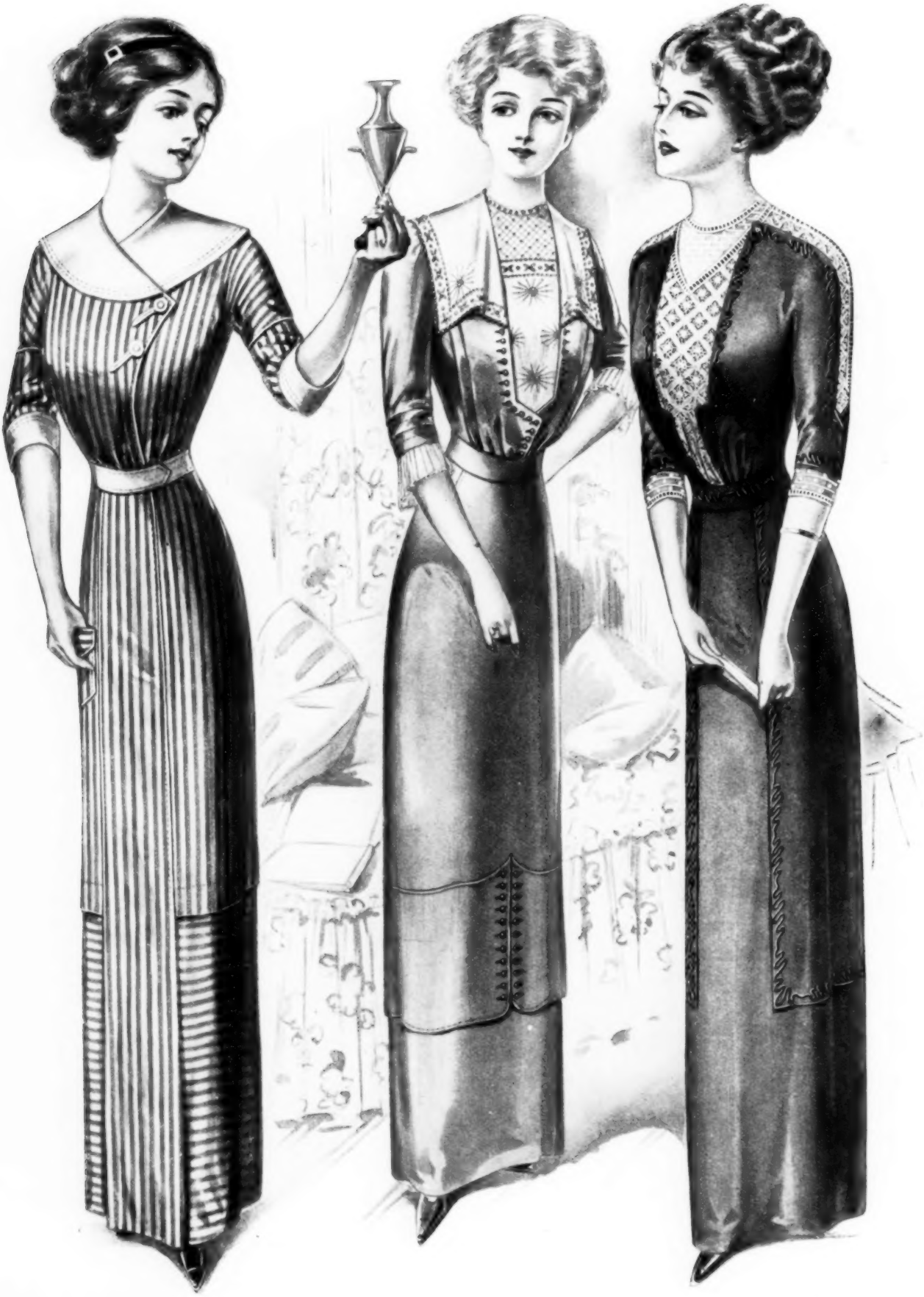
3833

3835—3805

3807—3815

GARMENTS OF DISTINCTIVE STYLE

FOR DESCRIPTIONS SEE OPPOSITE PAGE



3837 3831—3799 3813—3817

SMART AND SERVICEABLE DESIGNS

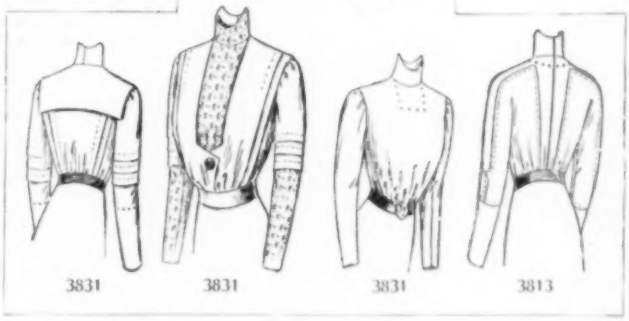
FOR DESCRIPTIONS SEE OPPOSITE PAGE

Smart and Serviceable Designs

(*See Illustration on Opposite Page*)

No. 3837 (15 cents).—A dress of charming simplicity fashioned from blue and white striped mohair. This design would be excellent for development as a house or morning dress or it would be equally as suitable for an afternoon costume. In the development illustrated on the opposite page white mohair was used for the sailor collar, cuffs and belt. The collar can be finished with a round outline, if desired, or it, as well as the cuffs and pocket, can be omitted entirely. The skirt has the panel front and back, the straight, narrow lines and can be finished in round or shorter length; the body of the waist is cut in one with the sleeves and has full-length and shorter sleeves. There is a wide range of fabrics from which this costume might be fashioned. Pongee, challie, henrietta, albatross, serge, cashmere or satin, as well as many washable materials, would be appropriate. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require six and one-eighth yards of material thirty-six inches wide. At the lower edge, with the panel pleats drawn out, the skirt measures three yards.

3837 3837



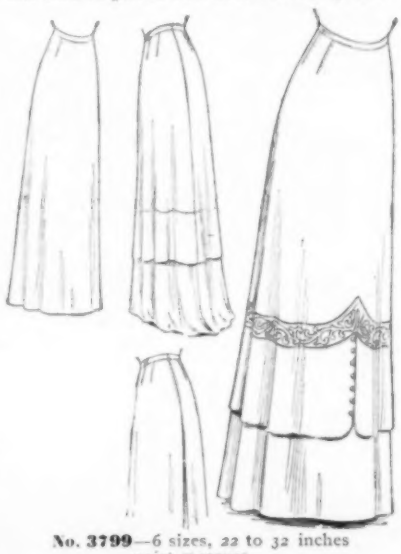
3831 3831 3831 3813

No. 3831 (15 cents).—Originality of design is the striking feature of this little blouse. A slight drapery in front is the newest note in sailor-collar development, and in no model seen has this feature been so attractively presented as in the one here shown. Rose taffeta was the material used for the body of the waist and the collar was of white messaline. White messaline was also used for the guimpe. The edge of the collar was trimmed with a beaded banding and in each corner and on the center-front of the gumpe were beaded motifs. This waist was very attractive as part of an afternoon frock, the skirt with which it was worn being No. 3799; but it would be quite suitable for other purposes and would look well with almost any skirt. It could be developed from satin, any of the softer woolens or some of the firm washable fabrics, and, if desired, the collar may be omitted and the full-length sleeves and high neck used. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and three-eighths yards of material thirty-six inches wide, and for the guimpe two yards of the same width.

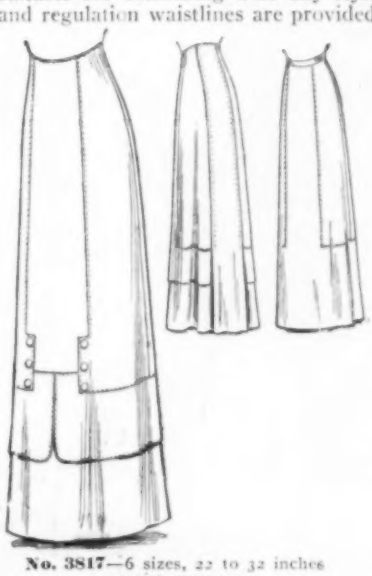
No. 3799 (15 cents).—There is no more popular skirt than the plain circular model, and this season this skirt is proving more popular than ever. This increased popularity results from the absence of sagging at the lower edge. In the former development of circular skirts the width necessitated the use of so much material that the bias sides sagged beyond the length of the center-back. The circular skirts of this season require considerably less material, and as a result they retain their lines and shape far more satisfactorily. The darts, which many inexperienced sewers consider a difficult feature to handle, can be arranged, as here shown, in the simpler form of three backward-turning tucks, or they can be finished in the usual way. The trimming-band is a very attractive feature, and as shown in the larger view here, has a very pretty braiding design at its upper outline For this braiding McCall Transfer Pattern No. 127 was used. On the opposite page the model is shown fashioned from dark-red broadcloth and worn with waist No. 3831. The closing is made in habit style or with an inverted pleat, and both round and sweep-length finishes are provided for. Any woolen material, silk, satin or linen would be suitable for this garment. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires five yards of material thirty-six inches wide. At the lower edge, with the inverted pleat drawn out, the skirt measures three and one-quarter yards.

No. 3813 (15 cents).—Here is pictured a waist of excellent style. It has lines which should prove becoming to any figure and it offers a most distinctive version of the body-and-sleeve-in-one idea It was made of black cashmere de soie and the outline trimmed with braiding design done in rat-tail braid McCall Transfer Pattern No. 330 was used for this braiding. The guimpe, which the model also provides, was made of allover net. Either the full-length or shorter sleeves or the high or open neck can be used. The pattern is obtainable in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and one-quarter yards of material thirty-six inches wide.

No. 3817 (15 cents).—This skirt, as shown here, completed a very attractive costume for afternoon wear. It was combined with waist No. 3813, but it would be equally as suitable for combining with any style blouse. The raised and regulation waistlines are provided as well as the round and shorter length. There is a wide range of materials from which this skirt could be fashioned. Serge, cheviot, moiré, brocade or satin might be used. A complete description of this design will be found on page 32. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires four and one-half yards of material thirty-six inches wide. At the lower edge the measurement is two and five-eighths yards.



No. 3799—6 sizes, 22 to 32 inches waist measure.



No. 3817—6 sizes, 22 to 32 inches waist measure.

Two Smart Skirts and a New Waist

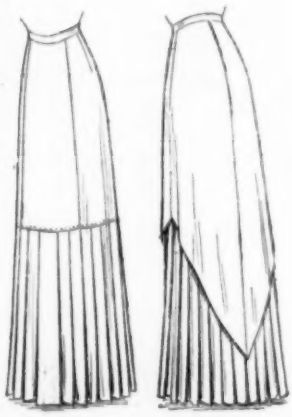
No. 3836 (15 cents).—A skirt of smart style, excellent lines and one that is being much worn. Yoke skirts have always been popular, but this season they are more so than ever. The circular model here shown offers the yoke depth which is most widely used and which is most becoming. The construction possibilities which this model offers make it suitable for the woman of conservative taste, as well as the woman who wants the very latest fashion features. The darts are arranged in tuck style on the outside—a very simple method of dart making—but, if preferred, they can be finished inside in the usual manner. Both high and regulation waistlines are given and the design also provides both the sweep and round-length finishes. The closing can be made in habit style or with an inverted pleat. It would be difficult to think of a fabric unsuited to the development of this skirt. Any material might be safely recommended. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. The twenty-six size requires four and one-quarter yards of material thirty-six inches wide. At the lower edge, with the pleat drawn out, the sweep length measures three and one-eighth yards.

No. 3836—5 sizes, 22 to 30 inches waist measure.

No. 3809 (15 cents).—A simple waist of charming design, fashioned from figured foulard and worn with skirt No. 3692. The extreme simplicity of this little blouse will recommend it to the woman whose sewing time is limited, and yet its excellent style immediately makes it suitable for the woman who desires a waist of original design. It can be made with high or open neck, full-length or shorter sleeves and with or without the trimming-collar. While the sleeves are not cut in one with the entire body they have the appearance of being so constructed, and this feature allows for cutting to greater advantage. Almost any soft fabric would be suitable for this design, and some of the materials which readily suggest themselves are lansdowne, challie, voile, marquisette, cashmere and albatross. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size will require two and one-eighth yards of material thirty-six inches wide.

No. 3692 (15 cents).—The popularity of tunic skirts is one of the season's established fashion facts. They are seen everywhere with costumes for all occasions—in street frocks as well as those designed for semi-formal and formal wear. The design here shown seems to lead in popularity, which probably results from the fact that its outline is becoming to any figure. As here shown, it was made of figured foulard and combined with waist No. 3809, the two garments making an afternoon costume of excellent style. The design offers an opportunity for the combination of two materials, which is so popular a feature of the season's styles. The foundation is in five gores, lengthened by a straight pleated flounce, and is a very smart skirt in itself. The tunic is in three pieces. Satin, poplin, brilliantine, serge, challie or cashmere are materials which suggest themselves as being suitable for this model. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. The twenty-six size requires four and seven-eighths yards of material thirty-six inches wide. At the lower edge, with the pleats drawn out, the skirt measures four and one-eighth yards.

3809, Ladies' Waist
3692, Ladies' Tunic Skirt



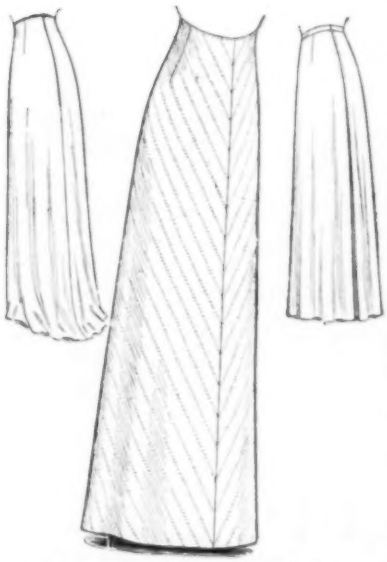
3692 3692

The new scarfs are quite easily made and are fashionable and useful, two words which are not always synonymous. These scarfs can be developed from satin of either one or two colors, or they may be fashioned from chiffon or marquisette. If an edge trimming is desired, marabout makes a very effective finish. Beaded purses and handbags are also quite easy to make and are much used just now. They may be made from brocade or tapestry.

3809

3809

A Charming Blouse and Two Skirt Models



No. 3829—5 sizes, 22 to 30 inches waist measure.

No. 3829 (15 cents).—A universally popular and becoming skirt design. This model presents the straight, narrow lines, shows the raised waistline and habit style closing, yet it is just the style skirt that would be selected by the woman of conservative taste. Two-piece circular skirts have many features to recommend them. First of all, they are extremely simple of construction; secondly, they are particularly suitable for development from striped and plaid fabrics; in the third place, they are especially desirable for dressy development or formal wear; in fact, their desirable features are too numerous to mention in detail. This model, which may also be finished with a regulation waistline and inverted pleat closing, is suitable for fashioning from any fabric used for skirts. Serge, mohair, cashmere, broadcloth, ratine, vicuna, English mixtures and homespuns, Scotch tweed and silk or satin would be excellent materials to use. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure. If made from striped or plaid material with stripes matched at the center-front seam the twenty-six size requires five and one-half yards of material thirty-six inches wide. If made from plain fabric, cut on the straight, the twenty-six size will require four and one-eighth yards of material thirty-six inches wide. At the lower edge the sweep length, with the inverted pleat drawn out, measures three and one-quarter yards.

No. 3819 (15 cents).—In the figure illustration of this model it is presented in combination with skirt No. 3791. These two garments, fashioned from navy taffeta, made an afternoon frock of charming style. The closing outline and cuffs were edged with a band of white satin, embroidered in a chain stitch of leaf-green embroidery silk. The design for this embroidery, which is furnished in McCall Transfer Pattern No. 330, is also suitable for braiding. It is certain that so far as construction is concerned no simpler blouse than this could be selected. It is suitable for development in almost any fabric used for waists. Silk, satin, mohair, albatross, cashmere, poplin, challie and linen are some of the appropriate materials. The model provides high or open neck and full-length or shorter sleeves. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires two and one-quarter yards of material thirty-six inches wide.

No. 3791 (15 cents).—Here is shown a four-piece skirt suitable either for wear as a separate skirt or as part of a costume. In this illustration it is presented in combination with waist No. 3819 as part of an afternoon frock. Navy taffeta was the material used for this charming little dress. The closing on the left side was trimmed with a band of white satin, embroidered in chain stitch with leaf-green embroidery silk. McCall Transfer Pattern No. 330 was used for this trimming design. This skirt is extremely simple of construction and may be safely attempted by the most inexperienced sewer. The arrangement of the back gore preserves the flat back effect, so popular this season. Straight lines are absolutely essential in this season's skirts. In the design here presented the slender silhouette is obtained, but not at any sacrifice of comfort. The finish is in round or shorter length. Almost any material would be suitable for the development of this design. Serge, ratine, cheviot, English mixture, mohair and cashmere are some of the fabrics that suggest themselves. Black satin or moiré developed in the design of this model would make an excellent skirt to wear with separate waists of any style or color. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure. For the twenty-six size will be required four and one-eighth yards of material thirty-six inches wide. At the lower edge, with the pleats drawn out, the skirt measures three and one-quarter yards.

3819

3819

3791

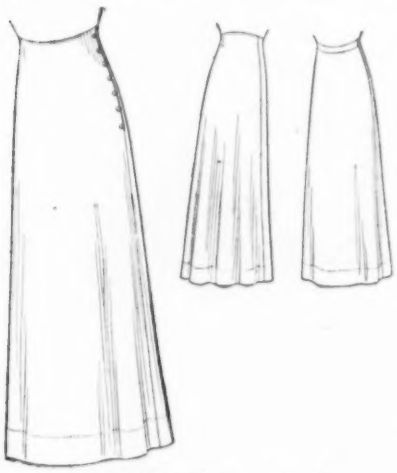
3819, Ladies' Surplice Waist with Chemisette
3791, Ladies' Four-Piece Skirt

Misses' Garments of Smart Style

No. 3818 (15 cents).—This illustration shows a very modish coat for the young miss—one that is sure to please because of its excellent style. The sailor collar is, of course, its most prominent style feature, but the short length, the straight lines and the placing of the seams in the back are all points which have proven popular. If desired the longer length may be used and the collar developed with a rounded outline. The use of the cuffs is optional. One will find a wide range of materials suitable for fashioning this garment. Serge, cheviot, Scotch tweed, diagonals, basket-weave, English mixtures, as well as silk or satin, could be used. The pattern is obtainable in six sizes, from thirteen to eighteen years. The fifteen-year size will require two and three-quarter yards of material thirty-six inches wide.

No. 3818—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3832 (15 cents).—It is certain that no one garment produced this season has met with greater favor than the two-piece skirt with the slightly raised waistline. Its popularity is doubtless due to the fact that it is becoming to any figure. This is especially true of the misses' model here presented—it is most becoming to the slim, girlish figure. Although the raised waistline is very popular just now, there may be some who prefer the regulation finish. In order to meet both demands this design provides for both waist finishes. There is hardly any fabric unsuited to the development of this model. Cheviot, challie, serge, basket-weave, cashmere, henrietta, silk or satin would be excellent materials to use. The pattern is obtainable in five sizes, from fourteen to eighteen years. The sixteen-year size will require two and one-half yards of material thirty-six inches wide. The width at lower edge is two and one-half yards, a very conservative width.

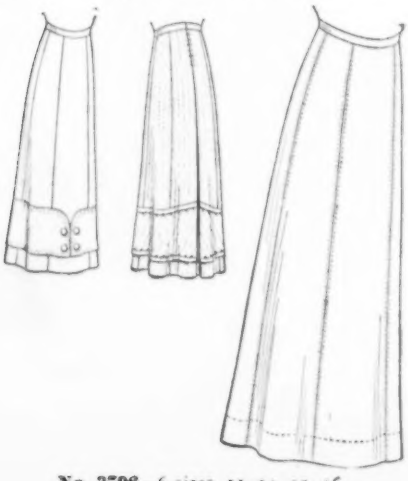


No. 3832—5 sizes, 14, 15, 16, 17 and 18 years.

No. 3828 (15 cents).—This illustrates a design combining daintiness and practicability. The square yoke seems to be the most popular of all the yoke finishes in misses' nightdress models. It presents an excellent opportunity for trimming, or, if desired, the garment can be made without any trimming whatever. Both high and open neck and full-length and shorter sleeves are provided for. The pattern is cut in six sizes, from thirteen to eighteen years. The fifteen-year size requires four and one-quarter yards of thirty-six-inch width material.

No. 3828—6 sizes, 13, 14, 15, 16, 17 and 18 years.

No. 3796 (15 cents).—Novelty in skirts designed for misses' wear is noticeable for its scarcity. For this reason any skirt presenting a wholly new feature is sure to be well liked. In the well-cut seven-gored skirt offered here a new and popular feature is found in the trimming-band. Unlike most trimming of this nature it is placed slightly above the lower edge and its outline is shaped instead of straight. These distinctive touches are sure to prove popular. This model was very striking made of blue serge with the trimming-band of black satin. Cheviot, broadcloth, ratine, basket-weave, cashmere or any of the English mixtures would be suitable materials for the making of this skirt. The pattern can be had in six sizes, from thirteen to eighteen years. The fifteen-year size will require two and five-eighths yards of material thirty-six inches wide. The closing is made with an inverted pleat at the center-back, and the width at the lower edge with the pleat drawn out is two and one-half yards.



No. 3796—6 sizes, 13, 14, 15, 16, 17 and 18 years.

One cannot exercise too much care in selecting trimming. A popular decoration that is limited to garments of certain style is the wide silk braid which is being used to trim the trotteurs and tailored costumes of this season. This is a very noticeable trimming and is seen in some very effective developments. Sometimes a row of this wide braid is used as a band at the lower edge of a skirt and again it is seen in the form of insert pieces in gores. When employed on coats these wide braids are sometimes used for fashioning an entire collar, and then again they are used for pockets and vests—in the same manner in which silk or velvet would be used for the same purpose. Soutache is frequently seen in combination with these wide braids. A charming little trotting frock had a skirt trimming of three rows of wide braid with graduated spacing between. This spacing was filled in with a fancy soutache braiding, the whole effect being that of a deep flounce.

Excellent Models for the Young Miss

No. 3822 (15c.).—It is unusual to find a misses' costume combining style and simplicity in the marked degree found in this model. The yoke extending to the end of the sleeve is one of the pronounced style features of the season, and an original touch is added to this popular feature in the draping of the yoke in tab effect at the center-front. The arrangement of the tucks in the bodice are another well-planned feature, as the fulness which they release at the the bust-line is always becoming in a garment for the young miss. The deep flounce is one of the very latest styles in skirt construction and seems to have met with unusual favor. This flounce has a straight lower edge and may be made of flouncing or bordered material. As here shown the little frock was fashioned from pale-green silk mull with the yoke made of allover lace. This allover lace was also used for an insert band on the skirt. The design is here presented with the open neck and shorter sleeves, but the model will be found to also provide for the high neck and full-length sleeves. This frock would be charming fashioned of any of the soft woolen fabrics, such, for instance, as albatross, voile, henrietta or challie, or it would be quite effective if developed of some of the sheer washable materials. An exquisitely dainty development would include the use of one of the season's new figured or striped marquisettes made over a Princess slip of a shade to match. Or this development could be reversed and the plain marquisette or chiffon used for the outer garment and the figured material for the Princess slip. Indescribably beautiful effects can be obtained with the use of vari-colored transparencies. Some very effective dancing and party frocks are made of three or more layers of chiffon. Of course each layer must be of an entirely different shade. Pink or rose, pale blue or turquoise and sea-foam green would be pretty used together in fashioning this frock. The pattern can be obtained in five sizes, from fourteen to eighteen years. The sixteen-year size will require five yards of material thirty-six inches wide.

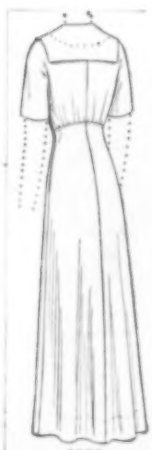
3822, Misses' Dress 3838, Misses' Dress

3822

No. 3838 (15c.).—The frock presenting a design that requires little or no trimming is always popular. In the misses' costume here shown the trimming is a secondary feature—it is the excellent lines that commend the garment. If the planning of this model exhibited less care its severity might limit it to strictly informal wear, but it will be readily seen that its style is such as to make it suitable for either an afternoon or party frock. As here illustrated, it was fashioned of cardinal silk, the prettily shaped sailor collar and the short puff undersleeves being made of white messaline. The scalloped edge adds a dainty finish to the collar and offers a suggestion for trimming that requires but little time. McCall Transfer Pattern No. 317 was used for this buttonholed edging. The slightly raised waistline is a very desirable feature. This little model would be charming developed in any of the softer woolen fabrics, such as cashmere, challie, albatross, lansdowne or serge. For strictly informal wear chambray, gingham or linen would be very good to use. The garment is designed to be worn over a guimpe. The skirt is in three gores and the opening is at the left side under the arm to correspond with the waist opening. If desired, the flounce may be omitted. The pattern may be obtained in five sizes, from fourteen to eighteen years. The sixteen-year size will require four and three-quarter yards of material thirty-six inches wide.

The fashion authorities' prediction of a short life for the satin scarf was a miscalculation. These scarfs are, if anything, more popular just now than at any time since their introduction. There are three points in their favor—three points to recommend them. They are, first of all, very becoming, they drape gracefully and they do afford a protection from draughts. Some very handsome satin muffs are being fashioned for wear with these scarfs.

Chiffon scarfs are also very popular. These, as a rule, have the ends knotted, while there is an endless variety of finishes to be seen in the satin scarfs.



3838

Styles for Little Folks

No. 3806 (15 cents).—A charming coat suit for the little girl is here illustrated. This little suit was very attractive made of navy serge with a trimming of black silk Hercules braid. The closing line and the sailor collar are distinctive features, adding an original touch that is sure to please. The design also provides a round collar. The skirt is cut in seven gores, the popular construction in separate skirts for little girls. Corduroy, cheviot, cashmere, serge, basket-weave or any of the diagonal fabrics would be good to use in developing this design. The pattern is cut in four sizes, from six to twelve years. The eight-year size will require three and five-eighths yards of material thirty-six inches wide.

No. 3806—4 sizes, 6, 8, 10 and 12 years.

No. 3826 (15 cents).—The selection of a coat for the little miss is always attended by a certain degree of difficulty. The design that is best liked is the one presenting style and serviceability—two features to be found in the model here illustrated. The prettily shaped sailor collar, the cuffs and the inverted pleat in the back are features that will please the little lady, while the design as a whole will appeal to the mother because of its practicability. It will be found very easy to make—it presents no difficulties of construction. As here shown the little model was effectively fashioned of cardinal basket-weave, with the collar and cuffs edged with four rows of black soutache. Other suitable fabrics for the development of this design are serge, cheviot, velvet, corduroy, henrietta, cashmere or the Scotch and English mixtures. The pattern is cut in six sizes, from one to six years. The four-year size will require two and three-eighths yards of material thirty-six inches wide.

No. 3834 (15 cents).—Here is shown one of the most popular undergarments yet devised for little girls. It is known as the "Princess slip" or "Princess petticoat," and it can be used for either of two purposes. Whenever a little outer frock of thin material is worn this Princess petticoat is worn underneath as a foundation slip. Sometimes it is white and again it is a dainty color. It hides the little underwaist and at the same time serves as a petticoat. Colored lawn or China silk is used for its making when intended to be worn under a thin dress. Another purpose for which it is sometimes used is that of a petticoat and underwaist cover. When used for this purpose it affords a protection to the shoulders and body and at the same time relieves the strain on the underwaist buttons. When used for this purpose any of the undergarment fabrics are suitable for its development. Its trimming can be as simple or as elaborate as desired. The design provides for the round or square open neck and short puff sleeves and the full or three-quarter length sleeves and high neck. The pattern can be obtained in five sizes, from four to twelve years. The eight-year size requires two and seven-eighths yards of material thirty-six inches wide.

No. 3826—6 sizes, 1, 2, 3, 4, 5 and 6 years.

Even in the face of its apparently universal acceptance there seem to be some women who have not wholly decided upon the adoption of the narrow skirt. An interesting sartorial review, just published in Paris, includes an account of how one of the famous houses on the Rue de Paix has met with deplorable failure in attempting to launch a wide skirt. So it seems that the woman who insists upon width is the woman who will assuredly be classed as being "out of style." Of course, the extreme "hobble" is generally tabooed, but in its modified form it is still the latest word in skirts. Mme. Shulman, in her fashion letter appearing elsewhere in this issue, contributes an interesting note on narrow skirts. In Paris just now skirts measure, in width, almost a full yard more than they did last summer. This means that in English measurements the approved width is two and one-half to three yards. The effect is quite the same as that produced in the skirts of last spring; that is, when one is standing still. It is when the wearer moves about that one notices the difference.

Short-length finishes continue popular for walking skirts and street and trotting frocks; it is principally in evening gowns that one sees trains, and these are rarely long.

One is bewildered at the use of buttons for trimming; they are seen everywhere on all sorts of costumes. There are silk buttons, satin buttons, velvet buttons and the lovely enameled and jeweled buttons, which are a noticeable trimming on many satin coat suits and formal costumes.

The colors of the season are a constant source of delight. They appear in the material used for formal gowns in the effects known in France as "false dyes," for while they seem the very essence of daintiness they are in reality the result of intricately planned color schemes. In the transparent fabrics this changeable effect is sometimes designated "chameleon"—a name more appropriate than any other that one might call to mind, for they have a way of changing color with each movement of the wearer that suggests the tiny lizard.

The figured marquisettes of this season are especially beautiful. They are seen with Persian and Dresden colorings and designs, and some of the shops are showing conventional figure developments.

No. 3834—5 sizes, 4, 6, 8, 10 and 12 years.

Little Garments of Style and Simplicity

No. 3798 (15 cents).—A charming little frock made of pink linen. The long-waisted, panel-front dresses for little girls are among the best-liked models of the season. It is certain that no dress is easier to make. In the frock here shown the straight pleated skirt sections add an original touch that makes the dress suitable for afternoon or party wear, but as this is by no means a "fussy" feature the little garment would also make a very serviceable school dress. Hamburg insertion was used for trimming the frock, as illustrated, but whether trimming of any kind is used is merely a matter of choice. The full-length bishop and leg-o'-mutton sleeves are provided, as well as the shorter bishop sleeve. The open-neck development is also provided for, and, if preferred, the trimming tabs can be omitted. This pattern may be had in four sizes, from six to twelve years. The eight-year size will require three and one-quarter yards of material thirty-six inches wide.

No. 3808 (15 cents).—It is seldom, indeed, that one finds a note of originality in children's frocks. Of course, designs that are wholly new do make their appearance occasionally; such, for instance, as the "Peter Thompson," the "Co-ed" and the "middy blouse," but, as a rule, frocks for the little tots remain very much the same in style. It is because of this fact that such a design as the little dress here shown is always welcomed by the mother who wants something "just a little different." It has the new body - and - sleeve - in - one feature, and a most attractive and original touch is furnished by the yoke trimming-band, which is cut to extend in tab effect down the sleeves. A most convenient construction feature—and one that is very pretty, as well—is the arrangement of the tucks at the end of the shorter sleeve. This shorter development is obtained by merely taking up the tuck in the longer sleeve; no additional length or cutting off is required. In fact, this little model is extremely easy to construct. Blue and white check chambray was used for fashioning this design, as here presented, and the yoke was of blue chambray embroidered in white. The design for this embroidery is an adaptation of McCall Transfer Pattern No. 26. Challie, French flannel, linen, silk, cashmere or serge would be excellent materials to use for this little frock. The pattern provides both high and open neck and is cut in four sizes, from six to twelve years. The eight-year size will require three and one-half yards of material thirty-six inches wide.

3798, Girls' Dress 3808, Girls' Dress 3812, Girls' Dress

No. 3812 (15 cents).—Here is offered a combination of two very popular styles in youngsters' frocks—the Russian and "Co-ed." The combination is one that will appeal because the more desirable features of each style have been included in the one garment. For the waist or blouse of this little dress white serge was used, and the trimming-band, cuffs and collar fashioned from the blue serge of which the skirt was made. The dainty little anchor-and-bars emblem was done in red The design for this emblem will be found in McCall Transfer Pattern No. 203. The straight pleated skirt is attached to an underbody and both the high and square open neck and full-length and shorter sleeves are given. The body-and-sleeve - in-one and, in fact, the entire construction of this little frock makes it one that is especially easy to launder. Every mother knows this is a feature not to be overlooked. Linen, piqué, mohair and galatea are materials particularly suitable for making this dress. The pattern is cut in four sizes, from six to twelve years. The eight-year size will require, of material thirty - six inches wide, one and seven-eighths yards for the blouse and two yards for the skirt, collar, cuffs and band.

A TOUCH of old lace used in any costume adds a certain softness which cannot be obtained with the use of any other trimming. No matter how small the piece of lace that is used, if it is hand-made it supplies a refining touch to the development of any gown. The present styles in costumes offer unlimited opportunity for the use of laces of all kinds. Certainly there is nothing more befitting the loveliness of feminine beauty.

If a lace of bold design and treatment is desired the Venice point and Flanders can be recommended. The beauty of both of these laces is greatly enhanced when they are veiled with a transparent fabric. Carrickmacross is another lace which is very popular this season. It is appearing in the form of narrow bands as well as an appliqué on net. Vicy lace is, of course, much admired for its exquisite daintiness. This lace is particularly beautiful with a decoration of silk floss in soft pastel shades, and such decoration is quite easily made, as the floss merely follows the outline of the design. Figured nets of delicate mesh are being used for yokes and undersleeves in afternoon frocks, and these nets are much prettier when a touch of gilt thread runs through their pattern.

3798 3798 3798 3808 3808 3812 3812 3812

Dainty Frocks for the Little Tots

No. 3824 (15 cents).—Simplicity of construction is the characteristic feature of this little garment. The body being attached to the yoke without gathers renders the laundering a simple matter and makes the model doubly desirable. The yoke outline and panel offer excellent opportunities for decoration of various kinds. In the illustration here presented the center-front of the yoke is very prettily trimmed with a dainty spray design done in hand embroidery. This embroidery design is an adaptation of McCall Transfer Pattern No. 277. The yoke and panel-piece was outlined with a single row of lace insertion, and this same insertion was used again to trim the cuffs of the short sleeves. White linen was the material used for this little frock, but there are many other fabrics that would be equally as suitable. Chambray, piqué, gingham, madras and percale are among the washable materials that might be used, and some of the appropriate woolens would be challie, henrietta, cashmere or flannel. The model provides both high and open necks and full-length as well as shorter sleeves. The pattern is obtainable in seven sizes, from six months to six years. For the four-year size will be required two yards of material thirty-six inches wide.

No. 3816 (15 cents).—There is no abatement in the popularity of body-and-sleeve-in-one frocks for the little tots, a fact doubtless due to their simplicity of construction. This feature is very attractively introduced in the little dress here illustrated. The arrangement of the panel front is another feature sure to please. Pink chambray was the material used for the development of this model, and a buttonholed scallop, done in white, furnished a simple but very effective trimming. As shown here this buttonhole edging finished the trimming band at the neck opening, as well as the little belt. McCall Transfer Pattern No. 317 was used for this scallop. Gingham, linen, serge, challie, henrietta and cashmere are some of the materials which suggest themselves as being suitable for the development of this design. The pattern provides for full-length and shorter sleeves and high or open neck, and it is cut in four sizes, from two to eight years. The four-year size will need two yards of material thirty-six inches wide.

3824, Child's Dress 3816, Child's Dress 3802, Child's Dress

No. 3802 (15 cents).—It is at this time of the year that party frocks for the youngsters are greatly in demand. No mother would choose amiss in selecting this model to be used for this purpose. At the same time it is a design whose making or laundering offers no difficulty, and for this reason it is also quite suitable for a little school dress. In the illustration it is developed with the open neck and shorter sleeves. The model also provides the high neck and full-length sleeves. This little garment offers an excellent opportunity for elaborate trimming; it is shown here with the yoke and panel outlined with a buttonholed scallop and a touch of hand embroidery in the yoke corners. Cream challie was used for the frock, and the sash was of pale-blue taffeta ribbon. If desired the waist can be simply finished with the belt which the model provides. Albatross, cashmere, flannel, henrietta, gingham, linen or chambray would be excellent fabrics to use in developing this design. In the small front view at the bottom of the page the yoke front is very effectively embroidered in the design of McCall Transfer Pattern No. 311. This little dress pattern may be had in four sizes, from two to eight years. The four-year size requires two and three-eighths yards of material thirty-six inches wide.

3824 3824

3816

THE style feature which seems to be agitating the feminine mind most at present is the raised waistline. The adoption of this feature, in so far as one-piece and Princess costumes are concerned, was decided upon late last summer. It is the change in coats and separate skirts that seems to perplex milady. The leading modistes without exception have set the stamp of approval upon this new feature, as they very wisely foresee its use is a certainty—a certainty because it is becoming to almost any figure.

But the change is so radical that a personal demonstration is necessary to convince most women that the style produces good lines. The day of the wasp-like waist is passé—heaven be praised!—and natural lines have supplanted the grotesque figure of yesteryear. To the casual observer the change might appear to result from a reduction of the hips. It is generally conceded that the present advanced ideas in corseting have reduced the hips somewhat, but the really appreciable difference lies in the change of the waist measurement. Lacing one's waist was the outcome of an erroneous and barbarous conception of beauty, and American women deserve congratulation for presiding at the obsequies of this custom. The up-to-date woman, in corseting her figure, retains, as near as possible, her natural waist measurement, for she has learned from experience that this gives her far more graceful lines—in short, it imparts to any figure the straight, slender lines which are so pleasing to the eye. The raising of the waistline really has a tendency to deceive. It creates a sort of optical illusion when the eye reaches the hip line, and conveys an impression of slenderness, which in many cases really does not exist. It would be very wrong to reproach any woman for not adopting a style before she learned whether it became her, for, of course, the danger really lies in one's blind acceptance of the decrees of Fashion. It is the extreme—the bizarre—that should be avoided. A study of the "waistline question" will convince any woman that the new raised effect does not come under these headings. It is a style feature which the most conservative woman can unnesitatingly adopt, for it is, in no sense, bizarre or freakish; it will doubtless be universally accepted before the end of another season.

3802 3802

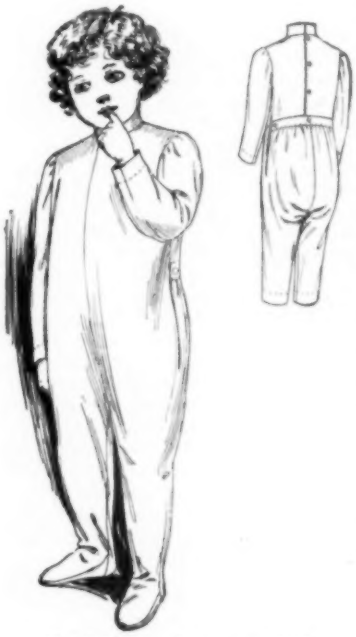
Two Practical Designs and a Layette

No. 3830 (10 cents).—Here is presented the most popular play dress for children yet designed. Its construction is simplicity itself. The romper, or skirt portion, is in two pieces, and the body and sleeves are cut in one. A garment of this sort may be worn as a covering or protection for the little dress or it may be worn in place of the little frock In either case any of the washable fabrics are most suitable for its development. Plaid chambray or gingham seems to be the favored material for the model. The pattern is cut in six sizes, from one to six years. The two-year size requires two and one-quarter yards of material thirty-six inches wide.

No. 3830—6 sizes, 1, 2, 3, 4, 5 and 6 years.

No. 3820 (10 cents).—There is absolutely no question about the popularity of this little sleeping garment. It seems to be the style of nightdrawers universally used. The material from which these drawers are usually made is canton flannel, though finished cambric is also used. The pattern is cut in five sizes, from two to ten years. The six-year size requires two and three-eighths yards of thirty-six-inch material.

No. 3804 (15 cents).—It is important that baby's outfit should be comfortable as well as dainty. This layette fills both requirements. If baby's clothes are uncomfortable he will grow ill-shaped, nervous and cross. All garments should hang from the shoulders, but great care should be taken that they are not strapped up too tight, as this will irritate.



No. 3820—5 sizes, 2, 4, 6, 8 and 10 years.

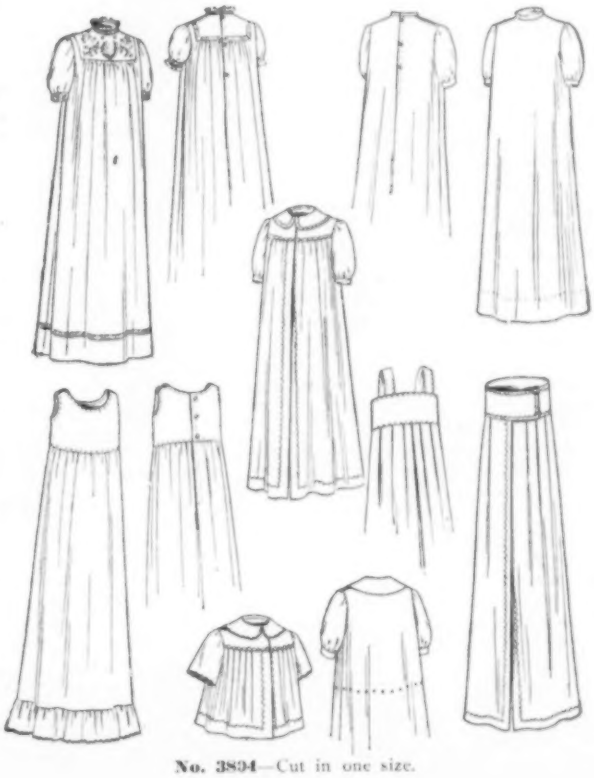
The little dress should be made of fine handkerchief linen, nainsook or batiste, with a little delicate hand-embroidery on the yoke and cuffs. For the embroidery design here illustrated McCall Transfer Pattern No. 311 was used. The neck and sleeves may be finished with Valenciennes edging or the yoke and cuffs could be developed in an allover needlework embroidery. The seams, joined with narrow beading, add much to the dainty finish, and the straight lower edge allows for a hemstitched hem.

Fine nainsook and longcloth are the materials best adapted to the skirt. The bodice is of slightly heavier material doubled. Feather-stitching the open neck and armholes makes a pretty finish. The ruff can be trimmed with the tiniest of tucks. Valenciennes insets and edging or the daintiest swiss embroidery would be suitable.

The nightdress should be simply made of fine lonsdale cotton, the neck and sleeves finished with tiny beads. Feather-stitching is the only trimming required, but it could also be trimmed with tiny ruffles of lace or embroidery. These little slips are worn during the day, as well as at night, for the first few months, for a baby hardly needs dresses until it is four months old, when it sits up sufficiently to be seen.

If baby sleeps in a room with the window open a wrapper is necessary to slip on when he is lifted from his crib. Eiderdown or outing flannel is suitable for the construction of this little garment, or it may be cut off and made of white cashmere and feather-stitched with pale-blue embroidery silk or trimmed with baby ribbon. This development makes a dainty sacque for his little "lordship." For the pinning-blanket or barrow coat, flannel or flannelette is required; the band and shoulder straps can be made of flannel or of doubled longcloth. The straps are pinned to position in front after the band has been fastened comfortably around the body. Feather-stitching or scalloping are suitable embellishments. The pattern is cut in one size. The pattern envelope gives the quantity of material needed for the various garments.

Ideas in clothing the infant have undergone a change within the past few years. Formerly it was thought best to swathe the child in layers of heavy, warm clothing, but that is a thing of the past. Now, with the exception of the long-sleeved vest of wool or silk and wool, and the abdominal band of soft French flannel, baby's garments are of filmy lightness, dainty frocks and skirts of the sheerest batiste, nainsook and linen, trimmed with billows of lace or hand embroidery according to the dimensions of one's purse. Even the wrappers and sacques are of lightest weight eiderdown and flannel. Warmth without weight is the keynote of health and comfort, considered necessary for the modern baby. It is also important that baby's feet should be comfortable. Many fits of crying and temper can be traced to the fact that little feet are either too warm or too cold.



No. 3894—Cut in one size.

The Home Dressmaker

Lesson 2—The Raised Waistline Skirt

Conducted by MARGARET WHITNEY

Mrs. Whitney will be glad to assist you in the making of any garment. Write to her concerning your difficulty, enclosing a stamped, self-addressed envelope for reply.

LAST month, by the assistance of one of the new body-and-sleeve-in-one shirt waists, we became acquainted. For this month's lesson I have selected one of the new skirts—one that I feel sure you are going to like. It is very gratifying to read the letters in which you have been kind enough to tell me of your success in making the waist. I know you will find the construction of this skirt just as easy and that you are going to be just as enthusiastic about it.

Before we take up the actual making of this garment it will be best to have a little talk about its style possibilities. The newest and most prominent of its features is the slightly raised waistline. Now don't get frightened at this—you may have the usual waistline finish if you prefer it, for the pattern provides for both. Then there is the question of the back closing. You can arrange this either in habit style or with an inverted pleat. If you are not too strongly prejudiced against it I would recommend the habit style closing. It is considered far more fashionable this season. It assists in producing the popular flat-back effect and is, I think, quite as becoming as the inverted pleat arrangement. As to the waistline—I should advise the use of the newer raised effect. Do not confuse this higher waistline with the Empire fashion of a few years ago. It is far more conservative and certainly more becoming. Indeed, I consider this new raised waistline more becoming than any waist finish we have ever had. With it the skirt extends only to what would be the top of a belt of ordinary width. It adds a trim appearance to the waist which is impossible to attain without its use—a fact that is doubtless responsible for its wide popularity.

I mention these newer style features now because I want you to decide whether you will use them before we proceed with the cutting. If you prefer the regulation waistline you will have to alter the pattern before cutting your material. And it will also be necessary to alter the pattern if you decide to use the habit closing.

No. 3805—The raised waistline skirt
(The waist illustrated is No. 3761)

For the usual waistline finish cut off the upper edge of pieces "F" and "B" (the Front and Back) at the line of small circles (●). You will find in Illustration No. 1 that I have shown these circles connected with a fine dotted line. For the habit back the pattern should be cut off at the line of small double circles (●●) in pieces "B" and "O" (the Back and Flounce). Here again in Illustration No. 1—so you can readily find them—I have had these circles connected with a dotted line. Now assuming that you have thought the matter over and concluded to use the newer, fashionable features we will turn to the cutting.

There is the length to be considered first. Skirt patterns are usually purchased by the waist measure, but if you think your hips are larger than the average it will be well for you to be guided by your hip measure in buying the pattern. The pattern envelope gives the waist, hip and length measurements. The hip measure is taken *six* inches below the *natural* waistline. In taking any measurement do not draw your tape tight—just hold it snug. You will recall my telling you in last month's lesson that it is unnecessary when buying a waist pattern to "make allowances" for a difference between your bust measure and that of the pattern, as that feature is taken care of in the manufacture of the pattern. The same rule applies to skirt patterns, and I am calling your attention to the point again, as it is sometimes this "making allowances" that spoils the fit of what otherwise might have been a perfect garment.

Now about the length. If you will pin the front and flounce together, place your measuring tape three-eighths of an inch *below* the *regulation* waistline perforations and measure to *within* three-eighths of an inch of the lower edge you will find the length of the pattern to be forty-two inches. The three-eighths of an inch allowance at the top and bottom is for a seam finish. Take a measurement of your skirt length—place your tape at your waistline and measure to the length desired—and compare it with the length of the pattern.

If this were a plain gored skirt any alteration could be made entirely at the lower edge. If the entire alteration were made at the lower edge of this particular skirt the width of the flounce would be so changed, in proportion to the length of the gores, that the design would be ruined. Therefore any alteration must be equally divided between the gores and the flounce, and in Illustration No. 2 you will see exactly how this is accomplished. Make the gore alteration *twelve* inches below the *natural* or *regulation* waistline, and the flounce alteration at the lower edge. In Illustration No. 2 the piece lettered "F" shows the method for lengthening and pieces "B" and "O" illustrate the shortening process. You will find the shortening requires a slight change in the line of the center-back seam. This change is quite clearly shown in Illustration No. 2, where a straight dotted line connects the waistline with the lower edge. With a yardstick draw a straight line between these two points.

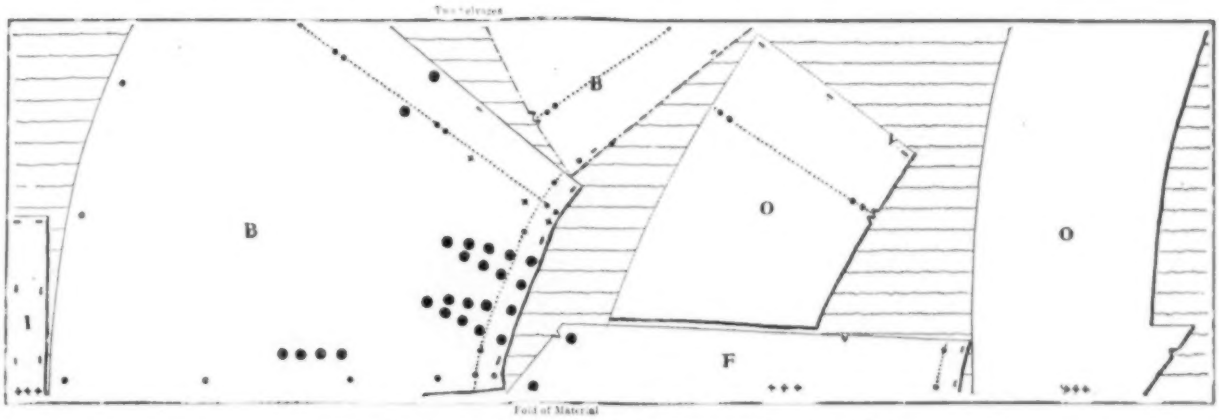


Illustration No. 1—Showing how to lay pattern on 54-inch material

I have selected a fifty-four-inch width material for the cutting illustration (Illustration No. 1), as this is, in all probability, the width which most of you will use. Illustration No. 1 shows quite plainly just how the pattern should be laid on the material. The flounce (the piece lettered "O") will have to be laid on your material twice to allow for the piecing. The second laying of this piece —"O"—is shown with a dotted outline so that you will have no difficulty in cutting your material to the best possible advantage. You will also find it necessary to piece the back—"B." The second laying of this piece, for the piecing, is also shown in Illustration No. 1 with an irregular dotted outline. Now that the cutting is finished we can proceed with the construction. You will find the actual making of the skirt a very simple matter. Turn under and baste the lower edge of front (the piece marked "F") at the line of large circles (●). Lap this turned-under end over and baste to the top edge of the center-front of flounce (the piece marked "O"). In this lapping the turned-under edge of front and the top edge of flounce should be exactly even and the notches matched. You will find the instructions on the label of your pattern call for only one row of stitching on this lapped, tucked seam. In the illustration here you will note there are two rows shown, but whether you use one or two rows is entirely optional. If one row is used stitch three-quarters of an inch from the fold; if two rows are desired place the first row one-eighth of an inch from the fold and the second row three-quarters of an inch from the fold. After you have stitched the front to the flounce take up the back (the piece marked "B"). First baste the darts. I can almost hear a murmur of despair. I never understand why so many women try to avoid darts and consider their handling such a trying task. They really are very easy to make and their reputation to the contrary is decidedly unmerited. Begin the basting at the bottom or point of the dart and run your stitches toward the upper edge of your skirt. The dart perforations should come exactly together. The sewing line should not be straight—it should show a *slight* curve toward the *crease* of the dart. This curving causes the dart seam to follow the curve of the hip and relieves it of any tendency to protrude at the point. The correct method for dart-making is clearly shown in Illustration No. 6.

(*Continued on page 70*)

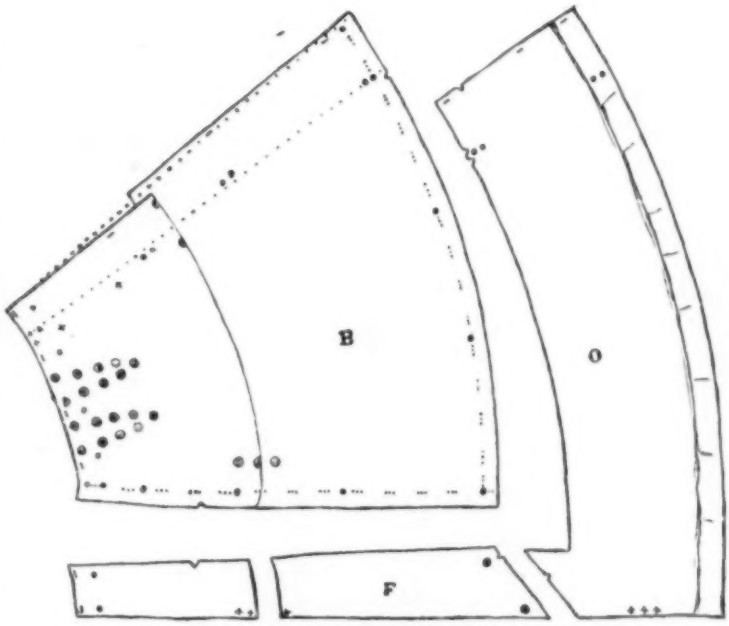


Illustration No. 2—How to lengthen or shorten pattern

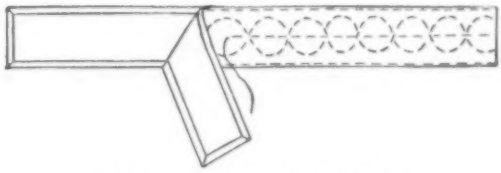


Illustration No. 3—How canvas for belt should be stitched

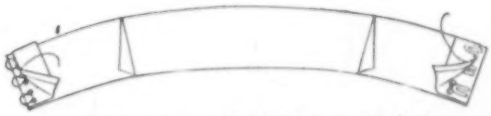


Illustration No. 4—The inside belt with darts

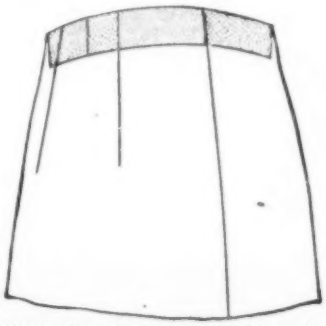


Illustration No. 5—showing the position of belt in skirt

Illustration No. 6—Method for dart-making

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BRIDES BOUQUET PATTERN

Made in fifty different pieces.

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Characterized by the exquisite finish of sterling silver and made in four designs of unusual richness and beauty, our Silver Plated Ware fulfils the most exacting ideas of durability. Each piece is stamped

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A postal request will bring you a useful book about the care of silver and full description and illustrations of all patterns.

THE ALVIN COMPANY,

52 MAIDEN LANE, NEW YORK CITY.

Fancy Work Department

THIS month we offer you two charming little baby caps. No. 1006 is a dainty construction of Renaissance lace braid. It forms a pleasing addition to the wardrobe of every dear little tot.

Equally dainty is the cap shown at the bottom of the page, No. 1007. This is cunningly made of fine lawn, embroidered in an allover design. A rosette at either side of the cap gives it an added touch of attractiveness.

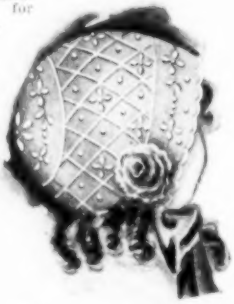
Every woman should be the proud possessor of a handsome braided waist like No. 1009. Made of fine Irish linen, braided in a simple but effective design, it is very smart indeed.

No. 1006—**Babies' Lace Cap.** made of Renaissance lace braid. Cut in 2 sizes, 6 months, suitable for infants up to that age, and 2 years, suitable for older children. Pattern stamped on cambric, price 20 cents. Pattern and material for working, including braid, thread and rings, 50 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. We pay postage.

No. 1009—**Braided Linen Shirt Waist.** Design stamped on 2½ yards of pure Irish linen, price $1.25, or given free for 6 yearly subscriptions for McCall's Magazine at 50 cents each. Same design stamped on 2 yards 40-inch lawn, only 75 cents, or free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Mercerized braid for working, 25 cents extra. Perforated pattern and material for stamping, 25 cents. We pay postage.

No. 1010—**Ladies' Embroidered Corset Cover.** Pattern stamped on linen nainsook, price 40 cents, or given free for 2 yearly subscriptions for McCall's Magazine at 50 cents each. Perforated stamping pattern, 25 cents. We pay postage.

Pretty undergarments ever appeal strongly to the feminine mind, and what woman can resist admiring the dainty corset cover pictured here? Nainsook is the material used for this corset cover, No. 1010, which is stamped in an artistic design for eyelet embroidery. Buttonhole stitching edges the top, armhole and front of garment. Narrow ribbon is run through beading around top and at waist. McCall Pattern No. 2450, which is cut in six sizes, from thirty-two to forty-two inches bust measure, and costs ten cents, can be used to cut out this corset cover, though most women can do it from the stamped material without extra pattern.

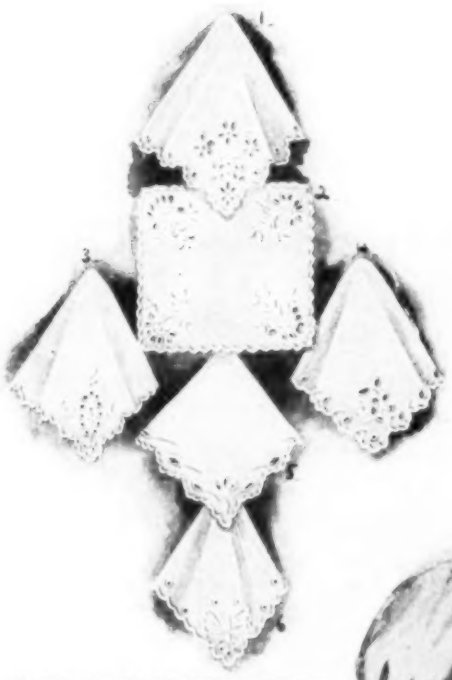


No. 1007—**Babies' Embroidered Cap.** Cut in 2 sizes, 6 months and 2 years. Pattern stamped on pure Irish linen, price 25 cents, or given free for 1 yearly subscription for McCall's Magazine at 50 cents and 10 cents additional. Perforated stamping pattern, 20 cents. We pay postage.

The two pretty baby dresses, Nos. 1011 and 1012 are bewitching little affairs of daintiness. The material used for No. 1011 is a fine nainsook. Note the dear little design embroidered in the yoke. The miniature panel front is relieved by three narrow bands of lace. The same lace edges neck and sleeves of dress also. Pattern No. 3359, which is cut in five sizes, from one to five years, price, fifteen cents, can be used as an aid to cut out this little frock.

No. 1012 is a more elaborate little frock of lawn. Eyelet embroidery is employed as a trimming on the yoke and also on the deep ruffle. Tiny ruffles edged with buttonhole stitching are used on neck and sleeves. The same fancy stitching completes the wide ruffle as well. There is no denying the beauty of this bit of baby finery with its quaint Empire style. McCall Pattern No. 2575 can be used as an aid to cut out this frock. It comes in three sizes, two, four and six years and costs fifteen cents.

The half-dozen handker-



No. 1013—**Set of Six Embroidered Handkerchiefs,** each one size 11x11 inches. Stamped on pure handkerchief linen. Entire set, price 75 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Perforated pattern for stamping set, 20 cents. We pay postage.

chiefs here illustrated were especially selected for their exquisite delicacy. The designs are of unusual daintiness and undeniably pretty.

EVERY woman likes to have a pretty pincushion on her dresser, and suggestions for making these useful little articles never seem to come amiss. A delightful cushion seen lately was of lavender linen ornamented with knots of baby ribbon at the corners. This served also as a sachet, a plentiful admixture of lavender having been added to the bran with which it was filled. A somewhat novel cushion was a small china doll, standing sturdily upon her feet. She was robed in crimson velvet, with a chiffon fichu, and her flaxen hair was tied back with red ribbon. This little lady's skirt, which was full of white-headed pins, had been stuffed until it stood out like a crinoline, small holes having been pierced for her feet at the bottom. She made a very quaint and curious pincushion and one certain to delight the heart of any little girl.

At a recent church fair some exceedingly attractive specimens of the genus pincushion were exhibited. The cost of the materials was limited to twenty-five cents, and amazing were the results achieved by skilful fingers and artistic coloring.

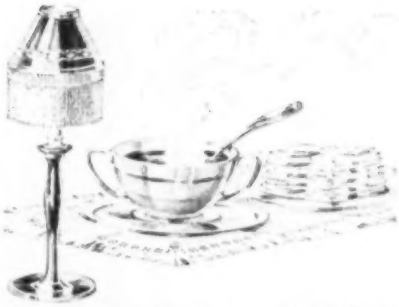
No. 1011—**Child's Embroidered Dress.** Pattern stamped on 2 yards of 40-inch wide fine linen nainsook, price 85 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Perforated pattern for stamping, 25 cents. We pay postage.

No. 1012—**Child's Embroidered Dress.** Pattern stamped on 2 yards of fine linen nainsook 40 inches wide, price 85 cents, or given free for 3 yearly subscriptions for McCall's Magazine at 50 cents each. Perforated pattern for stamping, 25 cents. We pay postage.

New 48-Page Fancy Work Catalogue

This attractive Fancy Work book has made a decided hit. Thousands of women have been delighted by receiving it during the past few weeks. Although intended to retail at 10 cents, we have decided to send copies prepaid for only 5 cents each to readers of McCall's Magazine. This splendid catalogue contains over 500 of the latest designs for shirt waists, centerpieces, pillow-tops, bureau scarfs, etc. It also contains the most complete line of Stencil Designs ever published. Really worth 25 cents. Be sure to send 5 cents for a copy today.

Special. — Any woman sending us an order for Fancy Work shown in this issue, amounting to 50 cents or more, may have *on request* one of the large new Fancy Work Catalogues free. McCall's Magazine, Fancy Work Department, New York City.



A Comforting Drink for Cold Weather

By Mary Jane McClure

On these cold, penetrating midwinter days, when you come off the street chilled and tired, nothing so promptly "goes to the spot" and warms one up in a minute as a cup of steaming hot bouillon. Best of all, it is always on tap, for modern bouillon comes all ready prepared.

Just get a jar of Armour's Extract of Beef and use a quarter of a teaspoonful to a cup of boiling water. Add a little seasoning, and you have a delicious bouillon that home manufacture cannot equal.

Give the children a cup when they come in from school faint and tired. It won't spoil appetites and keeps them from clamoring for tea and coffee.

Served after the theatre it sends you to bed warm and comfortable. Try it in place of afternoon tea. Your guests will find it far more satisfying.

Armour's Extract of Beef imparts a delicious flavor to every meat dish; is a delightful addition to gravies, while as a foundation for soup it will save you long hours of standing over the kitchen range.

To learn its innumerable uses write to Armour & Company and ask for **Popular Recipes,** a famous little cook book sent free on request. Keep it handy and learn its rules. It will make you a good meat cook.

Two New Receipes From Correspondents

M. T. C., Jersey City, N. J. Take a piece of fat bacon about one inch square, cut into tiny pieces and fry until brown. Take two cups of sweet milk and add one tablespoonful of flour, two teaspoonfuls of Armour's Extract of Beef and a pinch of salt and pepper, all rubbed together. Pour into the pan with the bits of bacon and let it thicken. This is economical, yet very rich and nutritious.

B. K. B., Medina, Minn. Try this New Style Potato Soup. Peel potatoes and boil until soft; strain, add milk, seasoning, and a teaspoonful of Armour's Extract of Beef to every bowlful. Bring to a boil and serve; especially suited to invalids and convalescents.

Armour's EXTRACT of BEEF

Rich, concentrated and economical, gives the needed life and flavor to soups, meats and gravies. Save the cap or certificate from every jar you buy and send it to us with ten cents. We will give you a beautiful silver spoon (Wm. Rogers & Sons' AA) in an artistic design known as the Armour Lily Pattern. Each marked with your initial. We will allow each family to have 12—a set that would cost you $6.00—for $1.20 and 12 caps. This offer is restricted to residents of the United States. Address

Department D-75

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Cleaning windows is an easy task with Bon Ami.

Cover the glass with a lather made by rubbing a wet cloth on the cake.

Let the lather dry. Then wipe it clean with a dry cloth.

Every particle of dust and dirt will disappear, leaving a clean, sparkling surface.

Nothing else equals Bon Ami for this purpose.

It is the same on brass and tin, mirrors and glassware, on floors and paint, on porcelain and oilcloth.

Bon Ami cleans, polishes and scours without scratching.

It never roughens the hands.

20 years on the market

"Hasn't scratched yet"

Needlework Department

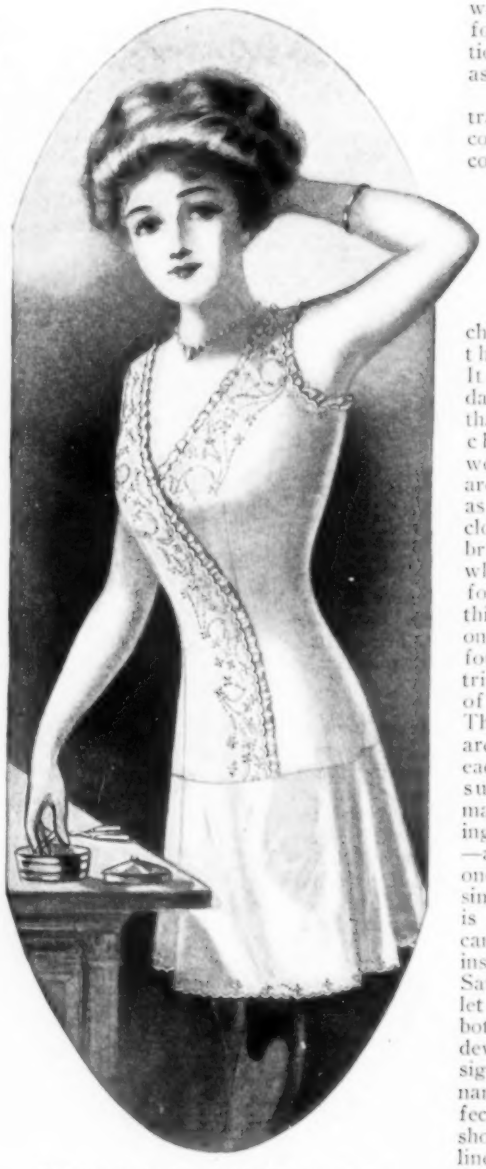
Conducted by Helen Thomas

Miss Thomas will answer any question relating to fancy work if a stamped envelope is enclosed. Address all orders for Transfer Patterns to The McCall Company

THE replenishing of one's supply of lingerie seems to have become a task to be done at this and no other time of the year. I suppose, though, that "task" would hardly be the word used if one stopped to consider that the making of pretty lingerie is a work which most women thoroughly enjoy.

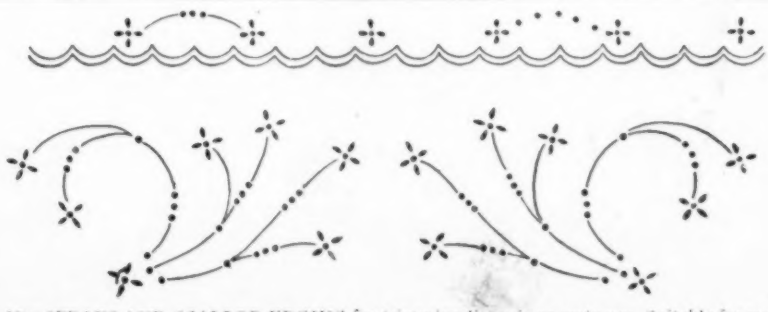
The long days of midwinter—and the long evenings, too—furnish ample opportunity for developing dainty undergarments—garments which will prove a source of pride during many months to come. It helps along one's self-respect to have on pretty lingerie—and if you embroider there is no reason why you shouldn't have the daintiest undergarments imaginable.

The combination garments displayed in some of the shops are masterpieces of the needleworker's art. Such lingerie is, of course, a small item in the wardrobe expense when one has a generous income, but the cost puts it out of reach of the average woman. However, that fact doesn't serve to decrease one's desire to own these exquisitely made garments, so I will suggest a way to make them for a small fraction of the price asked in the shops.



Ladies' Princess combination corset cover and petticoat No. 3823 (15 cents), embroidered in eyelet work with Transfer Pattern Design No. 331. Price, 10 cents.

The first illustration shows a combination corset cover petticoat. I had the model of this design made of longcloth. A great many women prefer handkerchief linen for their underwear. It is assuredly the daintiest material that one could choose, but its wearing qualities are not so good as those of longcloth or fine cambric. The design which I prepared for embroidering this combination is one that will be found suitable for trimming garments of all description. The sprays, which are placed down each edge of the surplice closing, may be used sparingly or profusely—according to one's fancy. If a simpler edge finish is preferred you can omit the dots inside the scallops. Satin-stitch or eyelet embroidery are both suitable for developing this design, but the last named is more effective. The stems should be outlined; pad the scalloped edge, leaves and dots with No. 25 marking

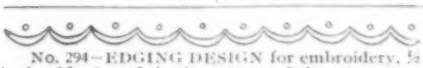


No. 331—SPRAYS AND SCALLOP EDGING for trimming lingerie or costumes. Suitable for eyelet work or French embroidery. Design provides six sprays and five strips of scallops. Price, 10 cts.

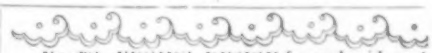
cotton. For the satin-stitch proper use white marking cotton No. 30.

No. 295—EDGING DESIGN for embroidery. 1½ inches wide, 3 yards in the pattern. Price, 10c.

edging. A word of caution about the laundering of scallops will not be



No. 294—EDGING DESIGN for embroidery, ½ inch wide, 3 yards in the pattern. Price, 10 cents.

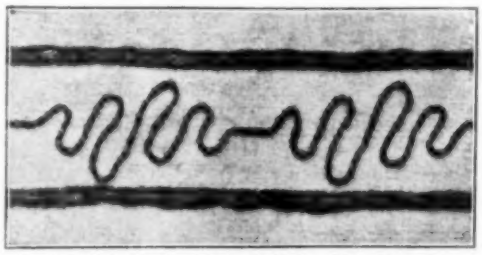


No. 292—EDGING DESIGN for embroidery, 1 inch wide, 3 yards in the pattern. Price, 10 cents.

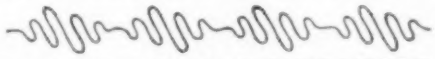
No. 293—EDGING DESIGN for embroidery, ½ inch wide, 3 yards in the pattern. Price, 10 cents.

The padding of the sprays and dots will only be required in the satin-stitch development.

Don't forget my advice of last month about padding stitches. They should always be placed in the opposite direction from that in which the satin-stitch is taken. They should be very short on the *wrong* side of your materal—this keeps the finished surface even. As for the eyelet work—while it takes a trifle longer to do it is anything but difficult. I am sure most of you know how it is done, but for the benefit of those who do not I will give a few words of explanation. Outline your dot or leaf with short running stitches. Then slash the material, inside, from end to end and crosswise and turn under. Small over and over stitches placed all around this turned-under edge complete the work. This design, which has been listed with McCall Transfer Patterns under No. 331, has both the sprays and the scallop edging.

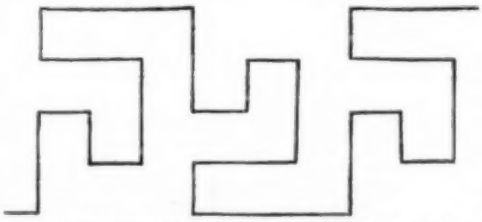


An attractive development of design No. 330. Brown and yellow embroidery silk couched on blue linen.



No. 330—BRAIDING OR EMBROIDERY BANDING, 1 inch wide. 3 yards of braid are required for 1 yard of design. Price, 10 cents.

Buttonholed scallops furnish a plain but effective trimming for lingerie. In the four-scallop designs which are here shown you will find an excellent selection for this work. Any one of these designs would make a beautiful



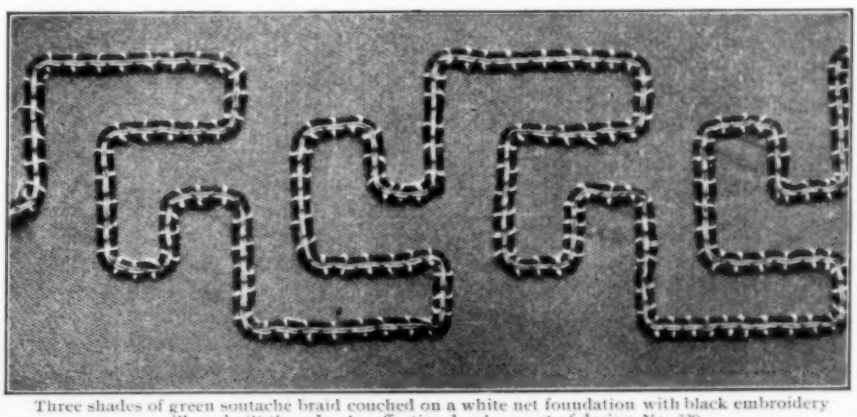
No. 329—BRAIDING OR EMBROIDERY BANDING DESIGN, 5 inches wide. 4½ yards of braid are required for 1 yard of design.

amiss here. Always launder your work before cutting away the material from the buttonholed edge. This laundering shrinks the fabric and prevents fraying after the edge is cut away.

There could be no more opportune time than the present for deciding what sort of trimming to use for that new spring costume. We all remember the old saying, "A stitch in time saves nine." While it will take no longer to make your dress trimming in March than it will in January or February, it will be in March that you will be busy planning and making the gown itself. Think of the satisfaction then if your trimming is all finished, ready for use! In the November issue of McCall's I told you how transfer patterns could be used to make handsome bandings for trimming evening costumes. I want to tell you now about some bandings for afternoon gowns.

In the illustration of McCall Transfer Pattern No. 329 is shown a development of a wide Grecian banding. This design is 5 inches wide. I had it worked on a fine mesh net. Three shades of green soutache braid were couched on with black embroidery

(Continued on page 65)



Three shades of green soutache braid couched on a white net foundation with black embroidery silk and gilt thread. An effective development of design No. 329.

POSTUM
in Modern Dietetics

In a recent issue of a leading weekly magazine, Dr. Julian W. Brandeis says:

"Headaches result from the poisonous gases entering the blood through the lungs, thence circulating to the brain and exercising a noxious effect on the nerves, which finds expression in the resulting ache.

"In this occurrence we have the directest example of what may be termed toxemic headaches, including such frequent ones as follow indigestion, constipation and the excessive use of coffee, tea and tobacco.

"In all these conditions a poisoned state of the nerves results."

Surprising how many people fail to recognize the true cause of many headaches, shaky nerves and the various aches and ills brought on by thoughtless living.

In the past few years millions of dollars have been expended in teaching people the natural laws that govern health.

Doctors and Dieticians have time and again published exhaustive accounts of experiments showing the certain and harmful results that follow the use of coffee and tea.

Nowadays many people are giving more thought to correct living, as shown by the ever increasing numbers who are using

POSTUM

in place of coffee and tea.

Postum when well boiled (see directions on package) is a delicious, satisfying drink—and absolutely wholesome.

It is made of clean, hard wheat and a small per cent of New Orleans molasses; it is a nourishing food for brain, nerves and blood cells.

Ten days' trial will prove the true place Postum occupies in Modern Dietetics.

"There's a Reason"

Postum Cereal Company, Ltd.,
Battle Creek, Mich., U. S. A.

Canadian Postum Cereal Co., Limited,
Windsor, Ontario.

The Original Rogers Silver Plate

first produced in the year 1847, and the acknowledged standard both in quality and beauty since that period, bears the trade mark

1847

ROGERS BROS.

X S
TRIPLE

It is not only the heaviest grade of triple plate—*"Silver Plate that Wears"*—but is backed by the guarantee of the largest silver manufacturers in the world.

Sold by all leading dealers. Send for illustrated catalogue "B-45."

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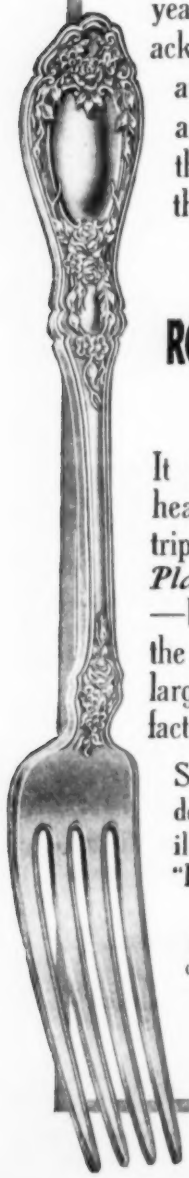


Valentine Parties

By Mrs. Oliver Bell Bunce

Just how or just why Saint Valentine became the patron saint for lovers and had his particular day for furthering Cupid's ends does not seem to be very definitely known, but year after year young folk take advantage of the opportunity offered. Fetes and frolics of various sorts are planned and Cupid reigns supreme. This year the decorations offered are unusually attractive and there will be dances, dinners and luncheons galore

The valentine dance is always a pretty one. Festoons of paper hearts can be arranged upon the walls as decoration. Cupid can be depended from the ceiling or from gaslights and all sorts of charming ornamentations can be arranged with really little effort. For the cotillion there are really fascinating favors, while the supper table provides opportunities for decorations of various kinds. Paper novelties have been developed in so many ways that most fascinating results can be obtained with trifling expenditure. Dinners are always somewhat more serious occasions, but even they can be given an appropriate setting, and afternoon parties arranged for the younger folk can be made interesting, novel and successful with only pleasurable effort.

One clever hostess who is replete with novel ideas is planning a dinner with novel valentines as favors. They are to be written in rhyme and rolled after the manner of diplomas, then slipped into napkin rings made of water-color paper painted with flower designs and with the names of the guests in gold lettering, so they will serve the double purpose of favors and place cards. As the company is to consist of college boys and girls the idea is peculiarly a happy one, but the napkin effect can be carried out in different ways. Rings that are cut from bright-red paper, ornamented with Cupids and placed upon flat paper hearts, make an attractive decoration, and for the occasion the napkins can be slipped into them instead of beside the knives and forks.

Red is St. Valentine's color for he is supposed to deal in bleeding hearts. A charming table can be laid with a white damask cloth as a foundation and be ornamented with red heart decorations. A pretty idea is a candle before each cover, fitted with a shade composed of hearts cut from heavy red paper, which will give a ruddy glow consistent with the occasion and provide effective decoration at the same time. For the centerpiece can be chosen either a low glass bowl filled with red roses or a growing plant of bleeding hearts rich with blossoms. These with the napkin rings already mentioned will give a genuine valentine aspect. If there is added a favor for each guest, consisting of bonbon boxes in the form of a quiver full of arrows for the women and heart-shaped boxes of pretty crêpe paper with keys attached for the men, there will be formed the nucleus of a charming entertainment.

A FAVOR FOR CHILDREN'S PARTIES

Every hostess knows the advantage of decoration that suggests the opening talk of any function, and this table can be trusted to set the ball rolling after a most animated fashion. Original valentines which can be read between courses, of clever verses, will add greatly to the zest of the occasion, but even apt quotations can be made to serve, and if a little pains be taken it is always possible to find printed verses or jingle that will serve the purpose efficiently well.

Even the menu can be given a valentine suggestion, and the more often hearts appear the more successful will be the feast. Vegetable cutters in heart shape will do excellent service. A white soup in which are floating tiny heart-shaped croutons makes a good beginning. The prosaic meat course may not provide special opportunity, but a salad of crisp, white lettuce leaves, sprinkled over with hearts cut from deep red beets that have been boiled to perfect tenderness, is both decorative and appetizing. Ices can be served in heart-shaped cases or in little red paper baskets ornamented with Cupids, and heart-shaped cakes are always easy to provide. Given Cupids, arrows, hearts and love-lorn verses, valentine conditions are complete, and any party of young folk can be trusted to make the best of the opportunity that they provide.

Valentine dances mean supper or collation in place of dinner, but much of the same decoration can be used. For the buffet supper valentines would, perhaps, not be quite so desirable, but wherever refreshments are to be enjoyed at the table, whether large or small, they can be made a feature.

For the cotillion there are all sorts of fascinating favors and dance orders can easily be arranged within folded

covers of red cardboard, showing gold and silver Cupids against the vivid background. Genuine bows and arrows of ribbon wound frames make charming favors. Fairy dolls riding on wands and with gowns of paper edged with a fringe of hearts are pretty. Little volumes of sentimental poems make a lasting memento, and any hostess with ingenuity can plan both favors and decorations that will give really a brilliant result, without undue labor or expense.

A VALENTINE FAVOR

In spite of the fact that Saint Valentine is the patron saint of lovers, children claim a share of attention and afternoon parties are sure to be under discussion. The picnic idea always can be trusted to meet a hearty welcome. A big room bereft of all furniture and decorated with trailing vines of paper over the wall, while the floor is covered with simple green denim, will sufficiently suggest the woodland scene. Cushions with denim covers and hassocks of wood brown and leaf green will suggest rocks and stumps while they provide seats. Imagination must of course be called into play. The corners of the room will form a good focus if filled with tree boughs, for which branches of cedar are always obtainable at any season of the year, and make an excellent imitation of an out-of-door scene.

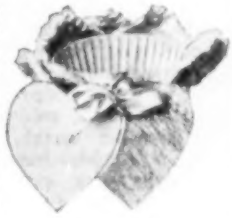
A NAPKIN RING

Games played under such conditions are doubly fascinating, and luncheon served on little tables brought into the same apartment will always mean unqualified success. As the party is a picnic, informality would be the rule. Paper-dressed tables make a pretty showing, and alternating little ones of white ornamented with red hearts and deep red sprinkled over with hearts of gold, can be trusted to carry certain happiness in their wake. Picnic viands always must be simple, but sandwiches can be served in heart-shaped cases quite as well upon a picnic table as the one arranged for a dinner or supper.

THE KEY TO YOUR HEART

For the children, valentines are almost indispensable, but youthful critics are seldom severe and even conventional valentines will meet a hearty response. If each guest is supplied with a souvenir in the form of a box of bonbons, symbolic of the day, the feast will take on an added charm.

In decorating the tables for a St. Valentine day a new fashion has come to us, first in a picturesque showing of three very deep flounces or ruffles which cover the entire lower part of the table and is pasted on a foundation of white cloth, in the same manner that would be given to the trimming of a skirt. For Valentine day the colors of white and red alternate. The tablecloth proper is one where the board is smoothly covered with red paper which covers the entire top, while over this again is the finest and thinnest of pure white tissue paper, showing the tone of the color underneath. As a suitable fallover there is a ruffle about three-quarters of a yard in length. Both the round of the cloth and the deep ruffle are held in place by a heavy rope made of this same tissue paper, which is strong and durable and smoothly made. The rope not only forms a decoration for the cloth but acts as a border for the edge of the table. As an extra trimming for this fallover there is pasted a double row of bleeding hearts made of red cardboard, which are set at equal distances apart, one above the other. This table is adorned with valentine favors, bonbon boxes, candles with red and white shades, and a centerpiece of winter roses in a tall red vase, a goodly variety of paper hearts, forming a grouping for the cloth, which are distributed to the guests when the collation is over. The whole affair is most striking in its conception and entirely new. A pretty idea as a drapery for the windows is white tissue paper with a border of red hearts that graduate in size, making a decorative edge on each side of the curtain. If possible ornament the mantel with this same white tissue, which should be also trimmed with the bleeding hearts, and is pretty and very appropriate for the day.



AN ICE BOX

A CUPID CANDLESTICK

A most novel manner of distributing souvenirs is suggested in this way: Just after the ices are served, a small boy dressed to represent a postman is admitted to the dining-room, his entrance preceded by a loud ring of the doorbell. Besides the miniature postman's suit of gray, a pair of tiny wings adorn his shoulders. A brown denim mailbag decorated with a large red paper heart and the words "Dan Cupid's Post Office" is slung over one arm. The bag contains valentines inclosed in addressed envelopes for every member of the company. As the small postman draws each valentine from the bag he calls the name of each person and delivers his letters.

A FANCY BASKET

"I Know Now the Difference in Dyes—

and I won't hesitate to change the color of my most expensive gown when its present shade goes out of fashion. You see, I've learned the cloth manufacturer's secret, through using Diamond Dyes."

So writes Mrs. E. R. Robbins, of St. Louis, Mo.

And the letter goes on to say:

"It used to seem to me unnecessary to use one kind of dye for Cotton, Linen or Mixed Goods, and another for Wool or Silk. But now I know why it is best to use *Diamond Dyes*—and to use them *exactly as the instructions read.*"

Let's understand this.

As every woman knows, there are two classes of materials—cotton and linen, which are vegetable fibres, and wool and silk, which are animal fibres. And mixed goods usually contain 60% to 80% cotton, which puts them in the vegetable fibre class.

Now, the vegetable fibres require *an entirely different* dye from animal fibres. Any cloth manufacturer will tell you this. Proof of it is that wool and silk dyes will not do at all for cotton, linen or mixed goods.

That's why there are two kinds of

Diamond Dyes

But note this fact:

You can get better results with the Diamond Dyes for cotton, linen or mixed goods on *every* material, singly or together, in one bath and at one operation, than the imitation so-called "All-Purpose" dyes ever give. Because it is chemically impossible to dye animal fibres and vegetable fibres equally well with one dye.

For Your Protection

We believe that no woman is contented with less than the *very best results* in dyeing. It's extravagant to be otherwise—particularly with wool and silk, the more expensive materials.

So we're now putting Diamond Dyes for Cotton, Linen or Mixed Goods in *White envelopes*, and Diamond Dyes for Wool or Silk in *Blue envelopes*. This for your protection—to save mistakes.

It may be, however, that your druggist still has a supply of Diamond Dyes for Wool or Silk in the plain white envelopes. Even so, their *special purposes* are plainly printed on the outside. Use them accordingly and you won't fail to get the *very best results*.

Two Valuable Books FREE

Write and tell us your dealer's name and address, and whether he sells Diamond Dyes. We will then send you a copy of the Diamond Dye Annual, a copy of the Direction Book and 36 samples of dyed cloth, FREE.

WELLS & RICHARDSON CO., Burlington, Vt.

Looking Into the Future

You may have beautiful hair—*now*. But what of life's later years? Systematic shampooing with

Packer's Tar Soap

keeps the tissues of the scalp active and healthy. In its creamy lather are the health-giving virtues obtained from the substances stored by Nature in the heart of the Southern Pine. The effect on the scalp is refreshing, nourishing and stimulating, imparting vitality and health.

Send for our booklet of practical information "How to Care for the Hair and Scalp" mailed free on request.

PACKER MFG. CO. Suite 8-D 81 Fulton St. New York

LABLACHE
FACE POWDER

FOUR SEASONS—ONE LABLACHE

There are four seasons, each vying with the other to harm Nature's greatest legacy—a fair complexion. There is but one LABLACHE. It positively keeps the fairest skin like that of a babe. An invisible, exquisite toilet necessity that lasts longest because it is so wonderfully adherent.

Refuse substitutes. They may be dangerous. Flesh, White, Pink, or Cream, 50 cents a box, of druggist or by mail. *Send 10 cents for a sample box.*

BEN. LEVY CO.,
French Perfumers,
Dept. E. 125 Kingston St.
BOSTON, MASS.

A Chapter on Griddle Cakes

MUFFINS AND GEMS

By Mrs. Sarah Moore

Our Cooking Department is in charge of Mrs. Moore, an experienced housekeeper and writer on domestic science. All the recipes she gives are carefully tested.

Do you know anything more appetizing when coming down to breakfast on a cold, crisp winter morning than to be greeted with the salutation, "Hurry up, the hot pancakes are all ready?" You will have to give a guess as to what they are made of, for there are so many different kinds besides the all-popular buckwheat cakes. The thrifty housewife never throws away any stale bread, cold rice or other cereal, for in combination with milk, eggs, etc., she can serve her family a most wholesome, appetizing dish for breakfast.

I am giving you various ways of using left-overs as well as those made at first hand.

Buckwheat Cakes.—Do not forget that buckwheat flour is rather heavy and not so easy to lighten as ordinary wheat flour, so you must use a little more baking-powder than is usual.

To one and one-half pints of pure buckwheat flour add one-quarter of a pint each of wheat flour and Indian meal, three heaping teaspoonfuls of baking-powder, one teaspoonful of salt and one tablespoonful of brown sugar or molasses. Sift well together the different flours and the baking-powder, then add the remainder. When you are ready to bake or fry them add one pint of water or enough to form a smooth batter that will run, not too thin, from a pitcher. For greasing the griddle use a piece of salt pork on a fork or a lump of suet tied in a piece of cheesecloth. Rub lightly over the griddle after it is hot and make the cakes about as large as a saucer. When the surface is covered with airholes turn the cakes over and take off when light brown. If these cakes are eaten with maple syrup you will find that your breakfast has been most satisfactory.

Indian Meal Cakes.—Sift together two-thirds of a quart of cornmeal, one-third of a quart of flour, one-half a teaspoonful of salt, one teaspoonful of brown sugar and two heaping teaspoonfuls of baking-powder; add two well-beaten eggs and one pint of milk; mix into a smooth batter. Bake on a very hot griddle a nice brown.

Rye Griddle Cakes.—Put into your mixing pan one pint of rye flour, one-half pint of graham flour and half pint of white flour, one tablespoonful of sugar, one-half teaspoonful of salt and two teaspoonfuls of baking-powder; then add one beaten egg and one pint of milk. Make your griddle hot and bake a deep brown color.

English Pancakes.—Sift together one cupful of flour, one teaspoonful of baking-powder and a pinch of salt. Add two eggs beaten with one tablespoonful of sugar and diluted with one pint of milk and one cupful of cream; mix into a thin batter. Use a small, round frying-pan and melt a little butter in it. Pour about one-half a cupful of batter in it; see that the batter covers the whole surface of the pan; put it on a hot fire, turn and brown the other side. Butter each pancake and roll it up, sprinkle with powdered sugar.

French Pancakes.—Make a batter by beating together three spoonfuls of cornstarch, five raw eggs, a little powdered sugar and a little water. Add enough milk to make it the consistency of porridge. Butter well the inside the frying-pan and put it over a moderate fire. When hot pour in a large spoonful of the batter and shake the pan so as to make it cover the whole surface. When the pancake is done put it on a dish and sprinkle the surface with a little sugar or cover with jelly. Fold into rolls.

Dutch Pancakes.—Take six ounces of flour and very thoroughly mix it with one ounce of melted butter, the yolk of one egg and two tablespoonfuls of water. Add a pinch of salt and very gradually a quarter of a pint of milk or cream. Beat with a wooden spoon till they are well and smoothly blended. This batter is better for being made two or three hours before needed. Just before using add the white of an egg, beaten to a solid froth. Have an omelet-pan hot and put in some beef drippings or butter. Pour in the batter so that the pancakes will be one-eighth of an inch thick. When cooked at the bottom put pan into a hot oven so that the pancakes will cook on top. Slide out of the pan, serve with lemon cut in quarters and powdered sugar, or apple sauce.

Bread Griddle Cakes.—Pour one and one-half cupfuls of hot milk and two tablespoonfuls of melted butter over one and one-half cupfuls of stale breadcrumbs and soak until they are soft. Add two well-beaten eggs, one-half a cupful of flour, half a teaspoonful of salt and three and one-half teaspoonfuls of baking-powder. Cook on hot greased griddle.

Rice Griddle Cakes.—Take two cupfuls of cold boiled rice and dilute it with a little more than half a pint of milk and one beaten egg; stir it free from lumps. Add one pint of flour, one teaspoonful of

(Continued on page 64)

Fashionable Caps That Are Easy to Make

AUTO HOOD AERO CAP

THE automobile hood requires from two to three skeins of four-fold Germantown, and the work is done in plain garter stitch on No. 14 steel knitting needles.

Cast on 120 stitches or enough to extend from the center of the back of the head to the face, with 3 inches extra for the turnover, and 20 extra stitches for the point at the back. Knit back and forth for three inches, and on the next row bind off 4 stitches 1½ inches in from the end. On the next row cast these stitches on again. Do this in every tenth and eleventh rows throughout the work until the length of knitting, from the first hole to the last, is sufficient to reach around the face, from one side of the neck to the other. Knit 3 inches without holes, and bind off. Run ribbon through the holes of the turnover as shown in the illustration, double the knitting over and sew up the back of the hood and gather the neck to shape on a double thread of yarn. Sew strings beneath the turnover at each end to tie in front under the chin.

AERO CAP.—This crocheted cap is made of eiderdown wool and takes three balls of the ordinary size. Use a large wood or amber crochet hook and begin with a ch of 4 stitches. Join in a ring.

First round: Pull up the loop on needle until it is about three-quarters of an inch long. Throw the wool over the needle and take up another loop in the ring. Pull the wool through all the loops and ch 1. Second cluster: Wool over and pick up a loop in the ring, wool over, another loop in the ring. Pull the wool through all the loops and ch 1. Repeat the second cluster until there are 7 clusters in all. Join to the beginning of the round.

In the second round 2 clusters are made to each cluster of the first round. Again pull up the loop, as in beginning the first round, throw the wool over and pick up a loop in the first space. Finish the cluster as usual, then make a second cluster in the same space where the last loop was taken. Pick up the first loop of the third cluster in the top of the next cluster of the first round and the second loop in the next space. Repeat the last 2 clusters until there are 14 clusters in all, and join.

The third round is made without increasing the loops picked up as those of the third cluster of preceding round were picked up. In the fourth round increase as the second round was increased. This should make the round large enough for the head, and thereafter there is no increasing. But if the size is not right increase as needed in the sixth round. The fifth round is made without increasing. After the sixth round work without increasing, round after round, until the cap is of the desired size. From 15 to 18 rounds in all are needed, according to the length of the stitches.

For the top pompon of the cap make 3 ch and join in a ring, in the ring working 4 clusters. Join, then make a second round of 8 clusters. Join and fasten off, then sew over the center of the cap.

BIG BROTHER'S WAYS

By Dora Marchant Conger

Bennie-boy thinks brother Edwin
Big as any man;
Tries to be exactly like him
Every way he can.

Thrusts his hands down in his pockets,
Lets the front door bang,
Tries his very best to whistle,
Learns the latest slang.

Papa smiles behind his paper,
Hearing mama say:
"Bennie! Ned! My dear, dear boys, why
Will you talk that way?"

There's another thing that Bennie
Learns from brother Ned—
Not to cry if things go wrong, but
Try to laugh instead.

Uncle Charley gave to Bennie,
Once, a bright new dime;
He lost it down the register, in
Just the shortest time.

Bennie felt a lot like crying,
That was plain to see;
Then his eyes began to twinkle,
"Money to burn!" said he.

SPECIAL

DOILY AND PILLOW OFFERS

Two extra liberal offers, made to convince every reader of McCall's Magazine of the overwhelming superiority of **Richardson's Grand Prize Embroidery Silk** for all embroidery.

Motto Pillow FREE

Tinted in colors on an extra quality Art Tick. Also one Back for Pillow and one Specially Written Diagram Lesson showing every stitch numbered. All this sent absolutely free if you will send us only 30c (stamps or silver) to cover the regular retail cost of six skeins of **Richardson's Grand Prize Grecian Floss**, and postage on outfit. You get the Pillow Top, Pillow Back and Lesson absolutely free. This is one of the finest designs we have ever shown. You are certain to be pleased with this outfit.

12-Inch Pure Linen Doily FREE

Tinted in colors on fine quality pure linen, your choice of three new designs: **Wild Roses, Violets** OR **Holly.** Also handsome Color Study and Complete Diagram Lesson showing every stitch numbered. All sent free and postpaid if you will send six 2c stamps for a package of 12 Richardson's Special Embroidery Needles. Guaranteed to be the best embroidery needles made—round eyes—four sizes. Just the regular price of the needles and 2c for postage, so Doily, Color Study and Lesson are absolutely free. All we ask is your promise to use **Richardson's Grand Prize Filo Silk** when embroidering this Doily.

Take your choice: send either for the Motto Pillow, enclosing 30c, or for the Doily, enclosing 12c, or both for 40c

NOTE:—Pillow offer 30c, or Doily offer 12c, or both offers 40c.

Write Today enclosing only 12c in stamps and stating your choice of designs if you want the Doily outfit, or only 30c (stamps or silver) if you want the Pillow outfit; or if you want both outfits, simply enclose 40c (stamps or silver). If you act at once, we will also include, free, a copy of our 1911 Premium Art Book, showing over 500 newest embroidery designs.

Richardson Silk Co.
Dept. 1812
220 Adams St.
Chicago
Ill.

Richardson Silk Co.
Dept. 1812, Chicago
(Mark which of these three offers you accept.)

[] I want your free Doily Offer. I enclose 12c in stamps for needles and postage (Check design wanted—[] Wild Rose, [] Violet, [] Holly.)

[] I want your free Pillow Offer. I enclose 30c for silk and postage.

[] I want both the free — [] Wild Rose, [] Violet, [] Holly — Doily and the free Pillow. I enclose 40c for both offers.

Name.....

Address.....

.....

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We Have a STYLE BOOK Put Away For You

We have one "NATIONAL" Style Book put away especially for you—as a reader of "McCALL'S."

To you this Book will bring all the beauty and becomingness in the whole world of fashion. To you it will give all the pleasure of the new Spring styles—all the information of the changes in fashion, all the news of what is to be worn, all the pictures of what would be most becoming for you to wear. To you it offers

More Clothes for the Same Money

With all its wealth of newness and stylishness and beauty, comes the advantage of the **saving** your "NATIONAL" Style Book will bring you. Each garment you select will save you money.

Therefore, this "NATIONAL" Style Book, **your** "NATIONAL" Style Book not only becomes a Book of Pleasure, of keenly interesting fashion news, but also a Book of Economy. An opportunity to you, personally, to dress more economically—to have more clothes and save money.

We have a Style Book put away for you. We are going to send this Book to you as soon as we hear from you—as soon as you tell us the book is welcome. You should in your own interest, write us—not tomorrow—but **now.**

"NATIONAL" Service

"Always Pleases the Customer"

It is our policy—"Always to please the customer." That is what is meant by the world-famed "NATIONAL" Service. To so serve each customer—to so serve you, that absolute satisfaction will be assured.

Twenty-two years ago we started making garments to measure—trying always to "please the customer." Today "NATIONAL" Made-to-Measure Suits priced at from $15.00 to $40.00 are America's standard—*because they always please the customer.*

"NATIONAL" Tailored Suits please with their good style, please by fitting perfectly and please because made in the very best manner possible—with quality far higher than the prices. Of sterling, carefully examined, perfectly steam-shrunk materials, there are 300 to select from. Samples will be sent you free if only you state the colors you prefer.

And your Style Book shows all the most beautiful new ready-made garments; Silk and Lingerie Dresses, Waists, 98 cents to $8.98; Skirts $1.49 to $14.98; Hats $1.98 to $14.98; and Capes and Coats and Petticoats and Underwear, Neckwear, Veils, and all other accessories.

In writing for this, your complete Style Book, be sure to state whether you wish samples of materials for "NATIONAL" Made-to-Measure Suits. Samples are sent gladly but only when asked for.

New Styles—2,000 Years Old

The story of the Styles is interesting—how the new things are the old things—and yet how very new, how greatly different, this Spring's Fashions are!

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The White Fabric of Quality

A misses' dress of plain LINAIRE, surplice waist and tonic skirt. Cut from McCall Pattern No. 3752.

LINAIRE has the backing of Fashion, in that it fills to perfection all that Fashion demands of a white fabric in fineness, in finish and in patterns. It appeals to common sense with its lasting finish, its fine perfection of weave that gives to its good looks an almost endless life. And to good looks it advances a dazzling whiteness; a soft, draping quality that flatters the face and form of the wearer

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Smooth Cord Strong Cord When cords are uneven and rough, the clothespins slip—the clothes chafe and become worn. The success of the laundering depends on the line.

Silver Lake *CLOTHES LINE*

is smooth and even—the pins get a firm hold. The clothes can't get stained, nor will the line break under the weight of the heaviest wash. Silver Lake is the accepted standard in U. S. Government braided cord specifications and will outwear a dozen cheap lines. Sold by dealers or direct from us, prepaid, on receipt of price. 50 ft. 30c.; 75 ft. 45c.; 100 ft. 60c.

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SILVER LAKE CO., 67 Chauncy St., Boston, Mass.
Originators of solid braided cord.

Braided, Lasts Years

Garments Suitable for Formal Wear

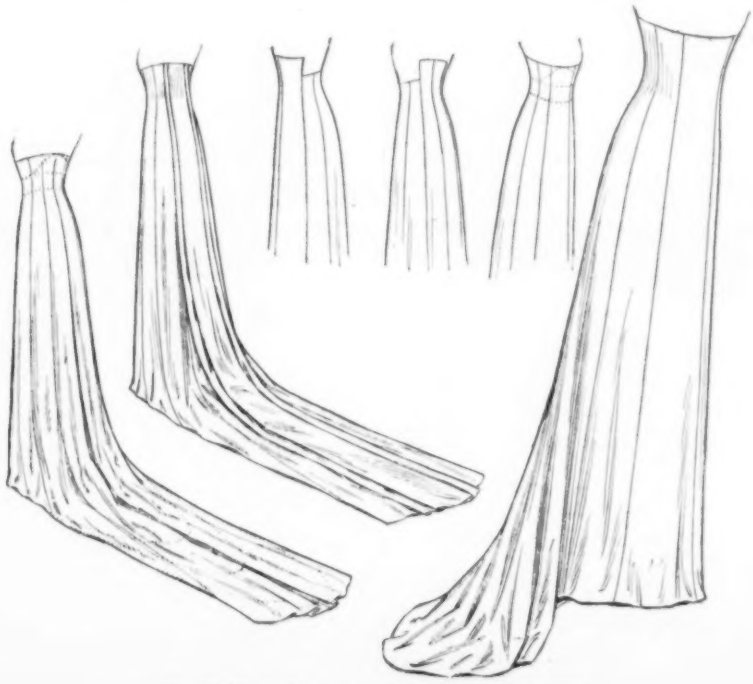
No. 3755—5 sizes, 32 to 40 inches bust measure.

No. 3755 (15c.).—This waist is of particularly pleasing design and is especially suited to evening development. The season's latest features are combined in its construction in such a way that the design is decidedly original. The model provides for high and open neck and full-length or shorter sleeves. As shown here, it was made of striped challie and trimmed with black velvet. Other materials suitable for its making are voile, albatross, challie, cashmere, henrietta and silk, satin or transparencies. The pattern is cut in five sizes, from thirty-two to forty inches bust measure. The thirty-six size will require one and seven-eighths yards of material thirty-six inches wide.

No. 3839 (15 cents).—In this model is represented an excellent skirt for evening wear. It is in nine gores, has either an inverted pleat or habit style closing and may be made with or without the court train section. The train and court train may be finished in either sixty, seventy-three or ninety-inch length. The waistline finish can be made in regulation style or either of four other outlines. This skirt, of course, is suitable for development in any of the materials usually used for formal wear. A handsome skirt developed from this design was made of cream satin with an edging of fur. The waist with which the skirt was worn was No. 3755, pictured here. The pattern is cut in five sizes, from twenty-two to thirty inches waist measure For the twenty-six-inch size, with a sixty-inch train, will be required eight and one-half yards of material twenty-seven inches wide.

Mme. Shulman writing about the season's materials and trimming has this to say: "The brocades, supple and beautiful in satin, crêpe, chiffon velvet, etc., are often made up without veiling, save, perhaps, where a little is introduced about the bodice, and there are plain clinging robes of satin crêpe or velvet veiled by a single tunic or sheer material.

So far as trimming is concerned, there seems to be no limit to the amount of kinds used. Lace, beads of every variety, hand-embroidery and braiding will be seen on all sorts of styles and costumes.



No. 3839—5 sizes, 22 to 30 inches waist measure.

Dainty and Practical Models

No. 3840 (10 cents).—Here is offered a very dainty combing sacque and one that is simplicity itself. It can be made either of plain or bordered material or from six handkerchiefs. The use of the latter makes an especially pretty sacque. The handkerchiefs can be joined with a seam, by overcasting or with the open fagoting. The pattern is cut in one size. If made of material the pattern requires three and one-half yards thirty-six inches wide. If made from handkerchiefs- six handkerchiefs nineteen inches square will be needed.

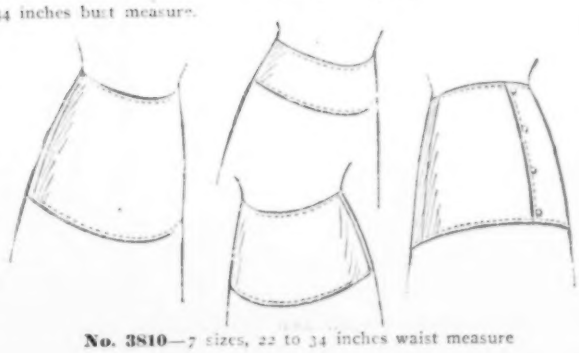
No. 3840—Cut in one size.

No. 3797 (15 cents).—There seems to be no better liked nightdress than the plain tucked model. The gown here illustrated is a very attractive version of this staple design. Its constructive possibilities are such that it can be trimmed very elaborately or made in plain, conservative style. The design provides two styles of shorter as well as the full-length sleeves; the use of the collar is entirely optional, and, if preferred, the garment can be finished with a square open neck. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure. The thirty-six size requires five and three-quarter yards of material thirty-six inches

No. 3797—7 sizes, 32 to 44 inches bust measure.

No. 3810 (10 cents).—This illustration shows a new version of a staple yoke model. With the newer skirts calling for absolutely no fulness at the hips, yoke petticoats are almost an absolute necessity. The pattern, which is cut in seven sizes, from twenty-two to thirty-four inches waist measure, provides yokes of three depths. For the deeper yoke in the twenty-six size will be required three-quarters of a yard of material thirty-six inches wide, and for the shallow yoke, one-half yard of the same width.

THE styles of this season are especially favorable to "make-overs." The straight, narrow lines require less material than the fashions of former years, and there is little difficulty encountered in turning a wide-skirted, large-sleeved frock into an up-to-date costume. The same condition applies to coat suits, for all the coats of this season are much shorter than for several years past.



No. 3810—7 sizes, 22 to 34 inches waist measure

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This new 1911 Spring Suit is made of fine quality Broadcloth, coat is designed in the new hip length model. Trimmed on collar, lapel and around bottom with wide, rich satin bands as illustrated. Fastens with three handsome sets silk ornaments, and is satin lined throughout. The skirt is cut in the latest circular model and is trimmed around bottom with a wide satin band to harmonize with coat. Comes in the new Spring shades of navy, mineral gray, brown or black. Sizes 32 to 44 bust measure, 22 to 30 waist measure, skirts, 37 to 44 front lengths. order by No. 40C10 price, DELIVERED FREE FROM CHICAGO TO YOUR HOME, $13.95
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New Spring model Dress Skirt made of good quality Black Italian Voile, in side and box-pleated design, elaborately trimmed around bottom with cluster of narrow silk taffeta bands and novelty diamond silk braid ornamented with large silk crochet button. Positively the best skirt value we have ever offered in an advance style. Comes in sizes 22 to 30 waist measure, 36 to 44 in. front length. Order by No. 8C111. Price, DELIVERED FREE FROM CHICAGO TO YOUR HOME $2.95
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Designs That are Timely

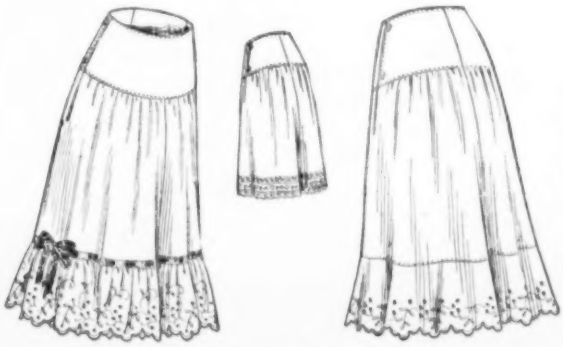
No. 3814—3 sizes, small, medium and large.

No. 3814 (15 cents).—It is always just after the holidays that thoughts are turned to the replenishing of the church wardrobe. For that reason the surplice or cotta design offered here is particularly timely. The pattern is cut in three sizes, small, medium and large. For the medium size will be required four yards of material thirty-six inches wide.

No. 3823 (15 cents).—This illustration provides one of the daintiest combinations yet seen. It is form fitting and has the surplice closing—two popular features. If desired, the lower section can be made of the circular flounce or simply trimmed with a ruffle. The opportunity for trimming this garment is unlimited; it can be made as elaborate or as simple as one may wish. In this illustration it is shown developed with hand-embroidery—the most popular lingerie trimming. This embroidery was made from an adaptation of McCall Transfer Pattern No. 312. Miss Helen Thomas, in her needlework article appearing elsewhere in this issue, tells of another attractive trimming for this garment. Longcloth, handkerchief linen or nainsook are the materials most favored for these combination garments. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. The thirty-six size requires three and three-quarter yards of material thirty-six inches wide.

No. 3800 (10 cents).—A popular design in ladies' open or closed yoke drawers. The present styles in outer garments require undergarments of decidedly different construction. Lingerie must be made as scant as possible, and this feature is quite satisfactorily taken care of in the model here illustrated. There is no more fulness than absolutely necessary, yet the beauty of the garment is not affected. If desired the lower edge may be finished with a straight or circular flounce. The circular flounce as shown here in the right-hand view is very prettily decorated with a scallop and spray hand embroidery. For this scallop and spray McCall Transfer Pattern No. 261 was used. The pattern for these drawers is obtainable in eight sizes, from twenty-two to thirty-six inches waist measure. The twenty-six size will require two and seven-eighths yards of material thirty-six inches wide.

No. 3823—6 sizes, 32 to 42 inches bust measure.



No. 3800—8 sizes, 22 to 36 inches waist measure.

There is no more popular trimming for undergarments than the scalloped edging. It is seen on lingerie of every description—sometimes it is a simple scallop, again it is a curved scallop and sometimes an edging which has a small dot or spray inside is used. This trimming can be used in combination with insertions of lace or embroidery with excellent effect. It is the easiest of all edgings to embroider.

Extravagant Housekeepers

Advice in regard to purchasing meat is liberally offered by almost everybody nowadays. Two distinguished American citizens, in statements made public, assign a large part of the blame for high prices upon careless and extravagant housekeepers. Archbishop Ireland says:

"Certain housewives, whose deposits in the savings banks are of the lightest kind, if deposits at all they have, would, when marketing, be ashamed to call for any meat that would not demand a high price; and then in the matter of living, among rich and poor, there is a dreadful waste and extravagance resulting from ignorance of housekeeping."

Mr. James J. Hill uttered a similar criticism, saying:

"If a housekeeper, instead of standing before a telephone to order the family supplies, would go to the market and learn what foods are cheap and just as good as the expensive kinds she has been ordering there would be less of this kind of talk."

There are housekeepers and housekeepers. Doubtless many deserve this implied censure. All of us, both men and women, are inclined to extravagance in both food and raiment. A majority of those who, in a rough classification, may be termed "the well-to-do" doubtless demand and expect more costly meat than is necessary for health and comfort. Moreover, there are few households where domestic economy and individual tastes are so fortunately harmonized as in the noted home of Mr. and Mrs. Jack Spratt. —Providence Journal.

How Long Does a Dream Last?

To the dreamer it often seems to last for hours, but, as a matter of fact, it is more like that what appears to be the longest dream imaginable may in reality have lasted but a single second.

"Yesterday afternoon," said a doctor, "I called to see a patient, and, much to my satisfaction, I found him sleeping soundly. I sat by his bed, felt his pulse without disturbing him, and waited for him to awaken. After a few minutes a dealer's cart with discordant ringing bells turned into the street, and, as their first tones reached me, my patient opened his eyes

"'Doctor,' he said, 'I am glad to see you, and awfully glad you woke me, for I have been tortured by a most distressing dream that must have lasted for several hours. I dreamt that I was sick, as I am, and that my boy came into the room with a string of most horribly sounding bells and rang them in my ears, while I hadn't the power to move or speak to him. I suffered tortures for what appeared to be an interminable time, and I'm so glad you woke me.'

"The ringing of those bells for one second had caused all of that dream, and just at the waking moment."

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Don't feel badly if you did not get the Christmas gifts you expected. McCall's has a plan that enables any woman, boy or girl to quickly earn almost every gift you can think of. Be sure to note the wonderful offers on pages 96, 97, 98 and 99. Also send for McCall's large Premium Catalogue—free.

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57 Varieties

We wish everyone could actually *see* their preparation. As a matter of fact, more than 40,000 persons *do* see it every year. If you are one of those who have been through the "Home of the 57" you have seen:

The FAR REACHING CARE exercised;
The ABSOLUTE PURITY of every ingredient;
The CLEANLINESS of our kitchens;
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The INVARIABLE HIGH QUALITY of everything.

We know that no matter how fine are the materials, if they are not prepared in a clean and careful manner, the resulting food products cannot reach the highest standard of quality.

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Heinz Fruit Preserves and Jellies contain no artificial preservatives or coloring matter.

Heinz Fruit Preserves include Cherry, Strawberry, Pineapple, Peach, Red Raspberry, Black Raspberry, Blackberry, etc. They are put up in glass jars, stone crocks and in Heinz special tins, which are sealed without solder and lined on the inside with golden enamel that prevents the contents from coming in contact with the metal Heinz Fruit Jellies are sold in glasses of different sizes.

The 57 Varieties also include Apple Butter, Peach Butter, Mince Meat, Tomato Ketchup, Tomato Soup, Euchred Pickles, Baked Beans, etc.

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The Beautiful Sweep of the long, soft folds of Suesine—

No other silk that wears as well and makes up as exquisitely—costs so little.

If you could see, feel and judge Suesine Silk, we are sure you would be so delighted with its exquisite loveliness you would try at least one dress of it.

Once you have a dress of Suesine and test it by ACTUAL WEAR, you will find it KEEPS its good looks, gives the utmost satisfaction in service. You will then use Suesine Silk again and again—and recommend it to your friends.

EVERY YARD OF SUESINE SILK IS BRANDED WITH THE NAME:

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That name is our endorsement of *quality;* it is our *guarantee* of satisfaction. It is YOUR protection, like the stamp "18 Karat" in your ring. Look for the name: SUESINE SILK.

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We do not sell Suesine Silk except through regular retail merchants. But if we cannot send you the name and address of a Dealer in your vicinity who has Suesine Silk, we will see that your order is filled at the same price, and just as conveniently, by a reliable retail house. If you enclose color sample and price, 39c. per yard.

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ESPEY'S FRAGRANT CREAM

Sold by Dealers in Toilet Articles—25 and 50c a bottle.

Costumes for a Fancy Dress Ball

(*Continued from page 25*)

termed "all-aged parties," as the guests include big boys from school, girls in their teens and tiny mites from the nursery. The reason of this is that it is not easy to give a party for those of one age only, as most children have brothers and sisters who cannot be left out of the invitations.

Occasionally the mothers of the younger children are invited with them, but not those of the older ones. They arrive with them or look in later, as most convenient; they come to see not only their own little ones, but the children of their friends; some remain about an hour and others much longer. The young lady or young gentleman of older years does not desire the company of mama at these parties, and, therefore she does not bestow it. Her son would tell her he was not a baby to be looked after, so she allows him to maintain his dignity without supervision on her part.

Frosty Night Notions

Freezing weather and the bathroom do not agree. Keep a thermometer there. If in the early evening it drops below forty-five degrees put the oil stove in the room and let it burn for an hour or more—and again early in the morning, when zero outside. Better do this than invite trouble and the plumber.

If pipes in walls and inaccessible places freeze, don't call the plumber. Call up the electric company. These companies now do this work without disturbing the pipes.

Empty every vessel containing water these cold nights, from the buckets at the well to the pump or water pail in the shed. Water, in freezing, wants more room, and no vessel yet made can resist its expansion. Look in the spare room also. Many a handsome pitcher has been broken because somebody forgot it was filled.

Wrap the pipes rather than call the plumber or the electrician to thaw them out. Strips of old blanketing or heavy woolen help wonderfully.

The attic is the weak spot in the house. If cold, the house is cold. Look it over for cracks that leak heat. Stop them and save coal.

Weather strips are often useful inside. Leaky cracks about the door leading to the attic should be made tight with weather-strips. The outside back door is another that it will pay to make tight.

Better keep the kitchen fire all night than ruin that nice copper pump in the sink.—Woman's Home Companion.

Wigg—There seems to be quite a difference between a job and a situation.

Wagg—Oh, yes. For instance, when a fellow loses his job he often finds himself in an embarrassing situation.—Philadelphia Record.

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If your subscription expires with the February number, send us 50 cents at once for another year's subscription. If you delay you may miss the March number, which will be exceptionally good. Better still, send $1.25 for a three-year subscription, including any three 15-cent McCall Patterns free. Do it now.

The Style of the American Woman

(Continued from page 13)

being worn in the opposite direction from that towards which her feet are directed. The woman whose dressing displays the exquisite taste that all admire is the woman of discrimination, the woman who knows the bad as well as the good points of her figure and who does not hesitate to reject the style of the moment if it is unbecoming. Such a woman never follows fashion's van—she leads. Since style or fashion, or whatever we choose to call popular approval, cannot limit itself to any individual, it is necessary for each woman to adapt it to her needs; in a word, to separate the wheat from the chaff. It requires courage to reject a pretty frock because it is unsuited to one's style, but it is far better to reject it than to wilfully make oneself an object for adverse criticism; and, if you will notice, it is never the frock that is blamed—it's always "Goodness! doesn't she look a fright in that gown?"

Of course, this point is of prime importance in selecting stage costumes. Sometimes my modiste will notify me that she has a model—something new and striking that she feels sure will just suit me—but a personal examination proves she has miscalculated my needs. I may rapturize over the beauty of the frock, but I have studied my requirements and I know instantly whether I can wear it, and if I cannot I never hesitate to reject it. Often a gown which, as a whole, is unsuited to my use offers a valuable suggestion in lines or trimming, and some of my most effective costumes have been combinations of ideas suggested by several totally different frocks.

But to be original, to break away from custom, does not mean that one must be addicted to the bizarre or of the type that affects the outré. The costuming of the chorus in my productions has proven beyond the shadow of a doubt that a tout ensemble of refinement is just as much appreciated on the stage as off. The "long-skirted chorus" is in no sense an advertising scheme; it is my answer to the demand of the public. A well-groomed woman is just as attractive on the stage as in private life, and this is one of the points upon which I am chronically insistent. The chorus costumes in my present play, "Judy Forgot," are just as well cared for as if they were milady's own. Not a girl is permitted to wear a soiled or torn garment of any sort, no matter how inconspicuous the spot or small the rip may be. I would not insult the intelligence of an audience in this respect any sooner than I would offend a hostess by appearing in her drawing-room in a soiled gown.

This care of costumes entails considerable labor and expense, particularly on tour, where one frequently finds ill-kept dressing-rooms. For my own use I carry a portable canvas dressing-room, fitted with lavatory, dressing-table and lights. My advance representatives pave the way for cleanliness by covering the walls of the chorus dressing-rooms with canvas, and during the waits of a performance the members of the chorus have canvas-covered benches to sit on and canvas strips are placed at each exit for them to walk on. This care not only adds to the self-respect of the company, but the manner in which it is received proves that the public one meets on tour is just as intelligent as the audience on Broadway.

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Descriptions of Waists Illustrated Above

Sizes 32 to 44 bust measure

No. 2 M 330.—Not a plain piece of material on this Waist, a strictly all over embroidered model made from an exquisite English eyelet and raised floral design. Broad plaits over shoulders give desirable Gibson effect. Dainty circular yoke formed by alternate insertions of Val lace and thread lace. Collar and cuffs of band of embroidery outlined by Val lace insertion with edge to match. Waist buttons at back. The greatest value ever offered in an all-over embroidered waist. Our special price, mail or express charges paid by us, in sizes 32 to 44 bust **$1.00**

No. 2 M 332.—Our Special Hand-embroidered $1.00 Lingerie Waist. We know that we present one of the greatest values ever offered in this charming model. It is made from the finest quality of white batiste. Front of waist beautifully embroidered as illustrated and designed with thread lace insertions forming diamond squares, the center of each square having a hand-embroidered medallion. Tiny side tucks give yoke effect. Collar and cuffs designed to match with cluster of pin tucks outlined on either side by thread lace insertion and piped with narrow band of lingerie. Back has 12 dainty pin tucks. Special price, mail or express charges paid by us, **$1.00**

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A Chapter on Griddle Cakes

(*Continued from page 54*)

sugar, half a teaspoonful of salt and one and one-half teaspoonfuls of baking-powder. Mix into a smooth batter. When your griddle is well heated bake a nice brown. Serve with maple syrup.

HUCKLEBERRY CAKES.—Sift together one and one-half pints of flour, one tablespoonful of brown sugar, one teaspoonful of salt and two teaspoonfuls of baking-powder; add two beaten eggs, one pint of milk and half a pint of huckleberries washed and picked over. Mix into a batter that will run in a thick, continuous stream. Have the griddle hot enough to form a crust as soon as batter touches it. Turn quickly so as to confine juice of berries by a crust on the other side; turn once more so as to complete the baking. Blackberry or raspberry cakes are made the same way.

HOE CAKE.—Moisten fresh Indian meal with cold water and add a little salt; knead the dough well to make it light. Bake on a griddle over a moderate fire, turning it often till well browned on both sides.

OATMEAL MUFFINS.—Scald a small cupful of milk and add to it four tablespoonfuls of sugar and half a teaspoonful of salt. When this becomes lukewarm add one-quarter of a yeast cake dissolved in one-quarter of a cupful of warm water. Take one cupful of cold cooked oatmeal and stir it in with the tips of the fingers, two and one-half cupfuls of flour and add this to the milk. Beat thoroughly, cover and let rise overnight. In the morning pour into greased gem-pans and set in a warm place to rise. Bake half an hour.

GRAHAM MUFFINS.—Sift together one cupful of graham flour, one and one-half cupfuls of white flour, one teaspoonful of salt and three-quarters of a teaspoonful of soda. Into one cupful of sour milk pour one-third of a cupful of molasses and beat well; then add to the other ingredients. Bake in hot greased gem-pans in a hot oven.

SOUTHERN CORN PONE.—Take one teacupful of cooked hominy—the smaller sized kind. While it is hot stir in one tablespoonful of melted butter and two well-beaten eggs; then stir in very gradually one-half a pint of sweet milk, and after that stir in enough yellow cornmeal to make a batter as thick as boiled custard. Add one and one-half teaspoonfuls of baking-powder and a good pinch of salt. Bake in a hot oven three-quarters of an hour in a pudding-dish.

GRANNY'S PANCAKES.—Make a batter of two cupfuls of sour milk and two cupfuls of flour and allow it to stand overnight. Next morning add the beaten yolks of two eggs, one-half a teaspoonful of salt and one teaspoonful of soda dissolved in a tablespoonful of hot water. Last add the whites of the eggs whipped to a stiff froth. Bake on a hot, well-greased griddle.

RICE WAFFLES.—Sift together one and three-quarter cupfuls of flour, one spoonful of sugar, a pinch of salt and two teaspoonfuls of baking-powder. With the tips of the fingers work in two-thirds of a cupful of cold cooked rice. Add the yolk of one egg, well beaten, one and one-half cupfuls of milk, one tablespoonful of melted butter, and last of all the white of one egg beaten stiff. Cook on hot waffle irons.

VIRGINIA WAFFLES.—Mix one pint of flour, three-fourths of a pint of clabber,

or, if you use buttermilk, only one pint; one teaspoonful of salt, one tablespoonful of melted lard, and beat till perfectly smooth—beat hard and long, for your success will depend on it. Just before you put it in the irons add one level teaspoonful of soda dissolved in a teaspoonful of hot water. Grease the irons before you bake the first waffle; they will not need it again. Serve each waffle fresh from the irons, crisp, feathery, melting.

BUTTERMILK MUFFINS.—To one quart of thick sour milk or buttermilk add one pint of water; stir into it enough white flour to make a thin batter. Dissolve a teaspoonful of soda in a little warm water and stir into it the batter with a pinch of salt. Fold in lightly an egg, the yolk and white beaten separately. Bake in muffin rings filled half full.

DATE GEMS.—Separate two eggs, beat the yolks and add half a pint of milk, half a cupful of chopped dates, one cupful and a half of whole wheat flour, one tablespoonful of melted butter, a pinch of salt and beat thoroughly. Add one teaspoonful of baking-powder with the dry flour. Lastly stir in the well-beaten whites of the eggs. Bake in hot greased gem-pans in a quick oven for twenty minutes.

Needlework Department

(Continued from page 51)

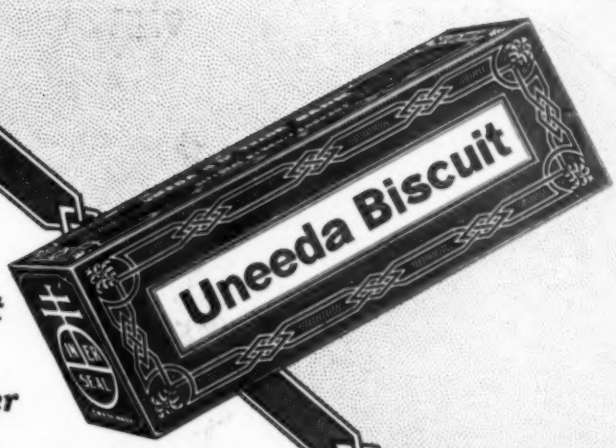
silk and gilt thread. Any desired material could be employed as a background or foundation for this design, and the development could be very simple or elaborate. This would be a very effective finish for the edge of a tunic or at the lower edge of a skirt. I have prepared the same design in a narrower width—one and one-half inches—to be used for waist trimming. This narrower width has been listed with McCall Transfer Patterns under No. 328. In the illustration of Transfer Pattern No. 330 you will find a banding suitable for either braiding or embroidery. This design I had worked on pale-blue linen with mercerized embroidery cotton in shades of brown and yellow. The waved line shows the darker shade couched on with the lighter thread, and the straight edge shows this same treatment and also its reverse.

You will find that none of these designs give the straight edge, which is here shown on each side. This edge is, of course, very easy to add; and the reason it is not given is the design is frequently worked directly on the garment; in which case the edge is not needed. The advantage of making a banding on separate material is in the possibility of the various uses such a development affords. If made on net and silk it can be removed when a garment is discarded and used on something new.

In November McCALL'S I explained fully the method for working on net.

It is not always possible for me to make everything clear to each of you in these articles, and if there is anything concerning these or any other McCall transfer designs which you do not understand, do not hesitate to write. Enclose a stamped, self-addressed envelope with your inquiry and I will answer immediately.

A self-transferable pattern of any of the designs which I have described here may be purchased at any McCall pattern agency for ten cents, or by mail from The McCall Company, New York City. Or, if preferred, a perforated pattern of any of the designs, with paste for stamping, will be sent, prepaid, for fifteen cents.



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Address: **THE McCALL COMPANY**
Fancy Work Dept. **New York City**

Smart Millinery for the Demi-Season

(Continued from page 27)

Pink and gold roses are frequently used to trim hats, or a simple scarf of soft satin ribbon—Nattier blue being chosen frequently—forms the entire decoration. A touch of fur is also exceedingly attractive on these gold lace hats.

Trimmings that utilize touches of gold or silver are highly favored. These may be in the form of gauze, tinsel ribbon, fancy braid or banding, gold or silver roses or heavy cord tassels, the last named being extensively used on all types of hats.

One of the effective draped hats that rises in a high peak at the back, that makes one think almost involuntarily of a liberty cap, is shown just below the little theater cap of pink and gold. The entire top of this hat is of pale-blue taffeta, while the ruffled brim that gives such a coquettish look to a pretty face is of white.

A hat that well illustrates the present craze for black and gold is shown below this. It is a large shape with straight brim of black satin turning down slightly over the face. The crown is of draped gold net and the only garniture consists of huge flat poppies of black velvet.

Another hat with a very broad brim, a style that is becoming to most faces, is shown on the left-hand side of the page. This also is of black satin but has the brim faced with pale-rose color. Two magnificent willow plumes shading from pink to white form the only trimming.

Just above this is a model that shows t fancy for high ribbon bows. This is a small bell-shaped toque with satin crown, trimmed with a flat pleated frill of white. Directly in front is a very high, many-looped bow of blue taffeta, while a band of the same ribbon extends around the hat. This bow can be placed at one side, if that is more becoming, or even at the back.

The choice of hats is remarkably wide at present. First stands the large-brimmed hat, which is generally conceded to be the dressiest type of all. The direct opposite of this type in point of size is the tiny bowl-shaped hat, which is worn close over the head. A little larger are the cloche-shaped models and the turbans.

The large hats have never been more picturesque and artistic. Particularly is this true of those with the large undulating brims. This type will be found to suit nearly every face, as the brim can be slightly lifted or depressed at whatever angle is the most becoming.

While talking about the demi-season millinery I must not forget the attractive Empire bands, without which no evening toilette is complete. At the lower right-hand corner of the page is shown a band with Byzantine decorations. This is of dull gold tissue embroidered in metallic threads in copper, silver and greenish gold, interspersed with turquoise and amethyst cabochons. The ends are finished by tassels.

The other band is of tapestry, a design of pink, pale blue and green on a white ground.

Music Teacher—Why don't you pause there? Don't you see that it's marked rest?

"Yes, teacher, but I ain't tired."—Life.

"A freak, is she?"

"Yes, indeed. She's two-faced, forehanded, and five feet."—Life.

Nancy Chats With Aunt Matilda

(Continued from page 17)

think that I am of some little help to you."

"Auntie, dear, you are the greatest help in the world. You give me heaps and heaps of valuable suggestions, and even though sometimes you suggest ideas I have already thought out, it is nice to have my ideas confirmed—that in itself is a great comfort; and for the most part, Auntie, I sorely need your help."

Aunt Matilda smiled lovingly down upon her niece crouched on a stool at her feet, as Nancy looked up into the older woman's face with a look of adoration.

"The arrangement of ornaments," Aunt Matilda began, "is really an art which is inherent, but there are a few rules which it is well to consider. The temptation is to arrange pieces of pottery at regular intervals on a mantelpiece or bookcase, and to have pieces to match. I do not see the use of two ornaments just alike unless they happen to be a particularly useful piece of pottery. I like to see pottery grouped with all the pieces of a group being if possible of the same ware but different in color and design. You see on my bookcase I have grouped all my pieces of Grueby ware."

"And the corner is just a joy to behold," Nancy exclaimed.

"I like to see big, bold pieces of pottery placed high on a mantelpiece or a high shelf or bookcase. Very large pieces can stand on the ground. Small vases of interesting design should be placed where they can readily be seen, and easily picked up and examined by those who enjoy beautiful ornaments. Pottery in bright colors and highly glazed is useful for lightening and brightening dark corners. A very important point to remember is to avoid overcrowding. Too many insignificant pieces, though each may be beautiful in itself, can sometimes make a room appear very trivial. Pottery should be placed so that it both is and looks secure. Ornaments on frail tables give a feeling of insecurity which greatly detracts from the restfulness of a room."

"Then you don't really approve of ornaments on the little tables. Think of all the little tables we have; what shall I put on them?"

"Bowls and a few ornaments that are not apt to topple over at the slightest jar are well enough for tables. But I like to see books about and photographs in pretty frames. A room does not look lived in unless it has books and magazines about. These should be arranged neatly but not too primly. There should be a certain studied carelessness, so that one is tempted to pick up a book in an idle moment without fear of disarranging things. The formal room is rapidly getting out of date, particularly in the less costly homes. The front parlor with drawn shades, that is never used except on state occasions, has nothing to recommend it. A room must look used and homey, and should not be out of keeping with the lives lived within its walls."

Nancy rose and took an affectionate leave of her aunt. "Think of me mounting ladders and arranging ornaments this afternoon. I shall not go to bed until I have rehung the pictures in the parlor and rearranged the ornaments and books. I shall tackle the accessories of one room a day, and oh, Auntie, I realize more and more how it is the little things that count in

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giving the cozy, intimate touches to a home."

Aunt Matilda watched her niece until she was out of sight. "What a wife she will make," she said, half aloud, as she crossed to the fire and put fresh wood on the dying embers.

Facial Blemishes of Various Kinds

(*Continued from page 24*)

This can also be used as a sort of harmless bleach on a yellow neck or if the skin of the chin is sallow looking.

Another excellent freckle lotion is made of lactic acid, four ounces; glycerine, two ounces; rosewater, one ounce. Apply several times daily with a soft linen cloth, pouring a small quantity of the lotion, as needed, into a saucer.

A simple home remedy for tan and also freckles is to wash the face in fresh buttermilk or in this horseradish lotion: Scrape a teaspoonful of horseradish into a cup of sour milk, let it stand for six hours before using. Apply two or three times a day.

Perhaps the blemish that most distresses a woman is superfluous hair. Coarse hair on a woman's face is worse than a blemish; it is unnatural, and therefore offends the beholders' susceptibilities, as well as being a source of mental distress to the victim of unkind nature. Now hair of this kind can only be permanently removed by electrolysis or the electric needle in the hands of a skilled operator. If properly performed this kills the roots of the hair and it never grows again. But the process is necessarily very expensive. Much can be done to conceal the blemish by means of a strong bleach. The persistent application of peroxide of hydrogen, full strength, to the hairs, will in time bleach them so they will scarcely show, and by rendering the hair dry and brittle checks the growth. Twist a tiny bit of absorbent cotton around an orange-wood stick, dip in peroxide and apply to each hair. This can be safely done several times a day.

If you prefer a depilatory, one of the safest for removing superfluous hair is the following: Sulphuret of barium, three ounces, and twelve ounces of water. Mix into a paste by wetting cornstarch with the solution and apply to the offending hairs. When dry the hair will come away with it. If the skin is irritated, soothe with zinc ointment.

A red nose is a trouble that is very disfiguring and most distressing to the unfortunate owner. It is due to various causes, of which defective circulation is, perhaps, the most common. Sometimes the following lotion for enlargement and redness of the nose brings about a marked improvement. Muriate of ammonia, one dram; tannic acid, one-half dram; glycerine, two ounces; rosewater, three ounces. Dissolve the muriate and acid in the glycerine, then add the water. Saturate a piece of absorbent cotton with the lotion and bind on the nose until a cure results.

"Mama," said little Elsie, "do men ever go to heaven?"

"Why, of course, my dear. What makes you ask?"

"Because I never see any pictures of angels with whiskers."

"Well," said the mother, thoughtfully, "some men do go to heaven; but they get there by a close shave."

Women in Business

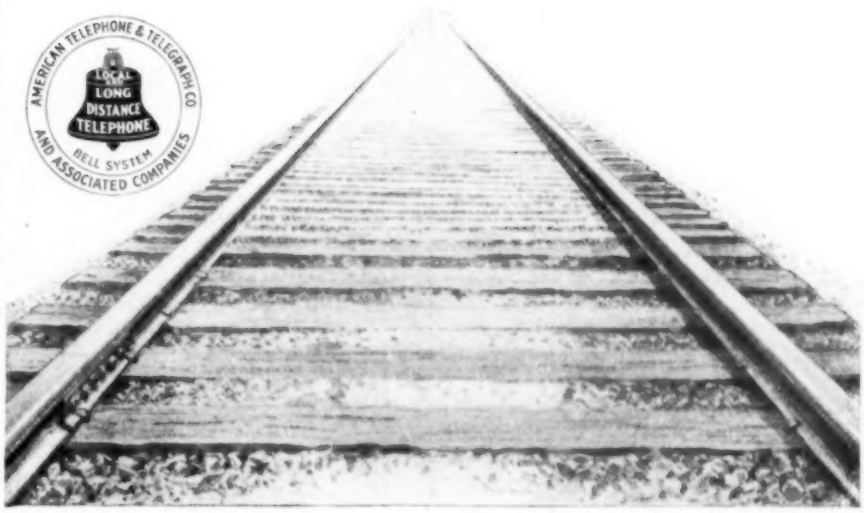
(Continued from page 12)

evolves itself into the simple "first feel that you are right from your employer's standpoint, then go ahead."

As a sort of counter-irritant my next "job" was with a prominent attorney. No need to complain about his diction. Ah, me! Such a perfect flow of words, and such a flow of perfect words! Again, and such a flow of perfect words! Like all great lawyers, and, professionals who are superabundantly intellectual, he specialized, and divorces, alas! became his specialty. I shall never forget his look of blank amazement when I tendered my resignation, giving as a reason the fact that the character of some of the testimony I was obliged to take was not to my liking. "But," said he, "you are aware that such things as infidelities to the marriage vow exist, and your refusal to continue in my employ will not have the happy effect of making them non-existent. Why can't you, after transcribing your notes, allow all the sordid details of these cases to drop completely from your mind like water off a duck's back?" But this was exactly what I simply could not educate myself to do, so with the feeling that I was looked upon as a mild sort of idiot, I insisted that my resignation be permitted to become effective, and I departed.

I had always wanted to become a public stenographer, and the time now seemed ripe for me to fulfil my ambition of working without a "boss." I did not wish to assume the burden of rental for an office of my own, so I advertised for a place wherein I might have desk room free in exchange for small service. Out of three replies I selected the office which appeared to me to be right in the heart of the business district, and thus promised the richest harvest for a public worker. In addition to distributing five hundred of my business cards in the vicinity of my office, I secured permission to hang a small sign in the elevators, and one of my first customers suggested that a sign displayed on the walls of the barber shop in the basement might prove a drawing card. At the very beginning I realized that "it's cheaper to buy a typewriter than to rent one," so I invested in my favorite make machine, putting fifteen dollars down and paying five dollars monthly until payment was made in full.

Since starting out in business for myself, life has been fraught with experiences grave and gay, encouragement and discouragement going hand in hand. My chief "setbacks" are the slow pays, and, infinitely worse, those who do not pay at all. In particularly optimistic moments I consider this constant source of discouragement is more than offset by the encouragement lent me by the thought that I, too, one of these days, may be in a position to specialize along one certain line of work, instead of being compelled, as I am now, to eagerly accept any sort, kind or class of thing I am given an opportunity to do. I cherish but one fear in this connection, namely, that ere I have realized my ambition 'twill be time for me to take a trip in quest of the "Fountain of Perpetual Youth." Some smart Alick assures us that "fear lends wings to the feet," and I venture to hope that my secret fear will have the happy effect of making me "hustle" so that ere girlhood departs I may reach the summit of my heart's desire.



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The Story of Mandy

(Continued from page 22)

away they could scarcely locate it. But it came again, and they both ran to the spot from whence the cry had come. There on the hot ground, almost exhausted, was Nickie, an empty salmon can wedged tightly on his head. He was nearly smothered, for the can was on so tight that he could scarcely get any air, and the poor kitten had been there since morning.

Billy whinnied proudly as the Mistress carried Nickie past his window, for he had known all the time where Nickie was, and had tried his best to tell her.

Mandy and Boz cleaned the salmon oil carefully from his little gray coat, and although he was very weak and tired, he was none the worse for his experience.

That night the Master told Cora that hereafter when she opened a can of salmon to take the hatchet and pound the sides of the can together, so no kitten could ever be caught again like Nickie was. And Cora was so glad that Nickie had escaped unharmed that she has not forgotten the Master's orders to this day.

BOZ REACHED OUT HIS PAWS TO THE TOY

BOZ AND THE TOY KITTEN.

Mandy's kittens grew to love the Master dearly. When he left home in the morning the two would follow him down the long lawn to the newspaper box at the gate, and when he came home at night they would run to the door with the Mistress when they heard his step on the porch.

One evening when he came home he drew from his pocket a parcel, which he unwrapped. It proved to be a little toy kitten stuffed with excelsior.

"Well, well!" exclaimed the Mistress, laughing at him; "didn't you think we had kittens enough?"

"Why," answered the Master, and he looked rather sheepish, "I saw this toy and it looked so lifelike I wondered what the kittens would do when they saw it." And he thrust it toward Nickie.

The result was unexpected. Nickie spat at it, and fled in great fright under the hall-tree. The Master laughed at the silly kitten and pursued him with it, but Nickie struck at it with both paws, growling fiercely. The longer Nickie looked at it the less he liked it, and Boz, seeing Nickie's fright, retreated into the dining-room.

"Well," said the Master, laughing, "I never saw anything so foolish in my life," and he handed the toy to the Mistress.

"Come here, Boz," she said, following him into the dining-room and holding the toy kitten toward him. Boz studied it a moment. To his kitten mind it seemed gentle and safe, and the Mistress' tranquil tones reassured him. So he reached out his paws for the toy. Then he clasped it to his little breast, rolled over with it and kicked it violently in its make-believe stomach, the Master and Mistress laughing as they had rarely laughed before. Then he licked it all over, and finally dragged it to the Mistress' sewing basket, where he fell asleep with it.

For several days he played with it. He early learned that it was a more satisfactory playmate than Nickie, for it would neither scratch nor kick, and he could play as roughly as he pleased with it. Moreover, he could tease Nickie with it, for when he would start toward him, dragging the toy kitten, Nickie would flee for his life.

Boz played with it so roughly that it began to shed excelsior, and a trail of these fine shavings followed wherever Boz went. The Mistress, not relishing the litter, took the kitten from him and put it out of sight. Boz grieved all day over losing his beloved toy, but she refused to give it back.

The next morning when the Master went out to the paper-box to get his morning paper he was very much surprised to find it torn into shreds. The Mistress and he wondered who could have done this, but when the next morning the paper was again found in the same condition, they were puzzled indeed. The next morning the boy stopped at the gate just as the Master came out on the porch, and he could see the paper he put into the box was untorn. So he walked slowly down the lawn, thinking that this time he had forestalled the miscreant, but as he neared the box he heard a tremendous kicking and scratching going on within.

Hurrying to it, he looked in, and there, on his back, the paper hugged to his breast, just as he had played with the toy kitten, biting, tearing and kicking, was Boz.

The Master restored Boz's kitten to him, and it was received with great joy. The paper boy explained that he had found Boz asleep in the box the last three mornings and had thought it all right to throw the paper in on him.

And as long as the toy kitten lasted Boz tore up no more newspapers.

A Fancy Dress Ball

QUAINT and dainty is the costume representing the Chocolate Girl illustrated on this page. Sateen in a pretty shade of red is used for the skirt and bodice, the latter being laced with red cord or ribbon. The waist, kerchief and bewitching little cap are made of white muslin or any inexpensive white goods will do. The same material produces a cunning apron, which can be bordered with a strip of fancy goods, or, if one is willing to spare a few extra moments, a simple border in outline or cross stitch would be especially pretty.

CHOCOLATE GIRL

Her Majesty the Queen of Hearts is charming in a royal dress of white tarleton trimmed with red paper hearts. A border of tiny hearts edges collar and cuffs, while the fancy lace-edged heart which decorates the front of the skirt is fashioned from red and white paper. With a little ingenuity one is able to produce a very queenly crown of gilt pasteboard set with bright jewels of red paper hearts. The court jewels consist of a bracelet and necklace with heart pendants. Red shoes and stockings complete this attractive little costume.

QUEEN OF HEARTS

A delightful young person is the Wood Sprite in a very woodsy attire of various shades of green. Dark-green cambric could be used for the waist, trimmed with bands of the same material but of a darker shade. A skirt of light-green cambric is made quite effective with a border of leaves fashioned from the same goods as waist. If obtainable, however, real pressed leaves sewed on the skirt would be novel and exceedingly pretty. The cap is also made of leaves, pasted or sewed on a frame of tailors' canvas. The little feathery pieces on the cap, like the antennæ of a butterfly, are made of green silk-covered wire. The wings appear to be quite a difficult proposition but are really very simply made of heavy white paper painted to represent the gaudy wings of a butterfly.

WOOD SPRITE

The Evening Star offers a pretty color scheme in blue and gold. The waist is made of dark-blue sateen, not very dark, but darker than the skirt, which is of light-blue tarleton. Stars and quarter-moons are cut from gilt paper and sewed to the dress. White or blue pasteboard forms a peaked hat, as shown in the accompanying illustration. This is also covered with gilt stars and a full moon's face directly in front of hat. A stick, gilded and topped with a large pasteboard star, furnishes the tiny wand.

There are many materials to choose from for these costumes besides those already suggested. Tarleton was recommended because of the soft, fairy-like appearance it produces.

EVENING STAR

Each one of the fancy dress costumes illustrated here is made from McCall Pattern No. 3064, which can be supplied in five sizes, four, six, eight, ten and twelve years. Price, 15 cents.

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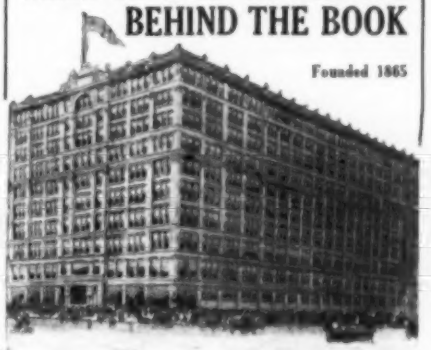

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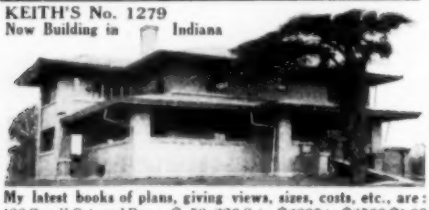

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The Delft Teapot

(Continued from page 15)

Before many hours had passed it became quite evident that Aunt Mianda had a will of her own, and a most decided one. She immediately cleared the kitchen shelf and placed upon it the Delft teapot that she had carried in her hand all the way from Melton.

"Don't you touch it," she admonished Ada Rose with uplifted finger. "I'll see to dustin' it myself. It's valuable."

Ada Rose listened to the history of the precious relic that had been brought over from Holland by Aunt Mianda's grandmother and had been so miracuously preserved during all the years that followed that not even a crack had appeared to disfigure its appearance. She noticed with a dull sort of curiosity that her aunt carried it into her bedroom every night, where it could be under her watchful eye. But, important as was the welfare of the Delft teapot to Aunt Mianda, Ada Rose was unable to muster up much enthusiasm upon the subject.

Her harassed mind ran upon David and how she should tell him. It seemed to her that she could never do it. In the meantime she went about with white face and was so silent that Aunt Mianda melted a little and suggested composition tea in a manner intended to be kind and considerate.

The days went by until the one arrived when David was expected home. It was late afternoon and Ada Rose sat idly by the south window. She looked up as Aunt Mianda appeared from the spare room. Over her arm she carried a white dress, and as Ada Rose saw what it was she grew white to the lips. It was her wedding dress that she had laid away in the lower bureau drawer only a few days before—the wedding dress that she had made with tender fingers, and now could never wear. She opened her mouth to speak, but no words came. Aunt Mianda advanced.

"Here's a dress I found in a bureau," she said. "I don't see what business it's got lying in there, when it might be made over plain and do you some good."

An inarticulate cry came from the white lips of Ada Rose. With a spring she snatched the dress from the arms of her astonished relative, and, opening the door of the bedroom, flung it upon the bed. Then she rushed from the house.

Down the path she fled and up the hill to the orchard, where she flung herself down under a great tree. It was the place where she had often found a haven when childish troubles were to be faced alone, and today she instinctively sought it as a refuge. The strength that had upborne her in the past few days had ebbed and left her weak and broken. She lay on the grass under the tree and sobbed out her heart.

Time passed—she no longer cared for time—and the sun sank lower in the west, while the evening breeze began to play among the leaves above her head. The tempest was past. At last she rose slowly to her feet. She felt nerveless and exhausted. Ada Rose was one of those usually restrained natures that, under sufficient provocation, give way completely to their feelings. But she was quiet now.

With unsteady steps she descended the hill and followed the path toward the house. There was a light in the kitchen.

As she passed the window she saw her aunt seated within and talking with some one. Ada Rose parted the morning-glory vines and peered in. Then she steadied herself with both hands against the casing, for, talking with Aunt Mianda, was David.

Had Aunt Mianda told him she had come to stay? If so, his face did not show any evidence of disappointment and grief. There was only one thing to do. She must go in and get it over. After that nothing would matter any more. She made her way to the door and opened it.

As she entered both David and Aunt Mianda rose to their feet. David stepped forward, but she waved him back.

"Wait—no, come into the next room; I've got to tell you."

She swayed a little, and David, placing a gentle arm about her, led her over to the rocker by the south window.

But the greatest change was in Aunt Mianda. She came and bent over Ada Rose.

"Child," she cried, "it's all a mistake! Can you ever forgive a meddling old woman who didn't understand?"

Ada Rose gazed from David to her aunt in dazed fashion.

"I could kill that smart Jabez Brown," the old woman went on, a sob in her voice. "It was all one of his miserable jokes about my having to go on the town. Oh, you poor child, you poor child!"

She rushed to the shelf and took down the Delft teapot.

"Look at this paper," she cried, "and this—and this! Now do you think your old aunt is a beggar? Jabez never realized what trouble he'd make, and I shouldn't have found it out so soon if I hadn't opened the Bible and saw his letter, face up, with my name right under my eye. And then that abominable old gossip of a blessed postmistress came in and said as how you and David here had waited so long she hoped my coming wouldn't make any difference. I tell you I sent her away with a flea in her ear. Oh, child, child!"

Ada Rose reached out a weak hand toward David.

"Is it—can it be true, do you think?" she whispered wonderingly.

"It just is," cried Aunt Mianda before he could speak. "David and I have been talking it over, and I'm going to sell that"—she drew a paper from the Delft teapot—"and raise the mortgage on the farm as a wedding gift. I'm going to stand behind you and see you through, and a week from today we'll all drink tea out of the Delft teapot."

Ada Rose got up slowly from her chair, placed one hand on David's broad shoulder with caressing touch, and stooped to kiss her aunt's pitiful old face, uplifted to her own. Then she walked like one in a dream to the spare room, and, kneeling down, buried her shining face in the soft folds of her wedding dress.

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Dentists for Horses

In every large city there are now dentists who devote their entire attention to horses. They are of course provided with special instruments for the extracting and filling of the teeth of animals needing attention.

One of the instruments, called a speculum, presents the appearance of an ivory handle and four small bars of nickel, working on a ratchet and crossing one another in such a manner as to form a hollow square that can be made large or small by the turning of a screw.

Setting this device to the proper size, the horse dentist will slip it gently into the suffering animal's mouth, which during the operation is kept partly open by a groom. When the instrument is fitted upon, say one of the back teeth, the beast's mouth is kept open as wide as possible.

The groom now takes hold of the handle of the speculum with one hand and of the horse's tongue with the other, says Harper's Weekly, enabling the dentist to obtain a good view of the damaged molar. It may be that after careful examination the dentist decides that a splinter should come off. Taking up a cutter, a scissors-shaped instrument two feet long and with sawlike edges, he applies it to the tooth and with a quick movement snaps off the offending corner.

Just as careful attention is given the process of filling a decayed tooth of a horse as is accorded any human being, and the operation is pretty much the same in both cases. Electric drills, together with the most improved instruments, are employed and antiseptics are as generously used in the one instance as in the other.

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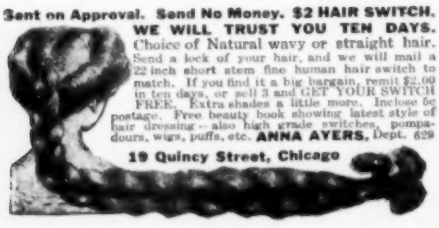

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Snap Shots at Celebrities

(Continued from page 16)

ship. He captured altogether eleven craft of the enemy. The Polly was finally captured by the British frigate Phœbe. When the case of the Polly was tried before the British High Admiralty Court Captain Upton proved that he brought the cargo he carried when captured from Havana, and that the goods had been entered at the Custom House at Marblehead. The court restored the cargo to the neutral claimants. After the war the Polly entered commercial life under the American flag.

MRS. ELLA FLAGG YOUNG, SUPERINTENDENT OF THE CHICAGO PUBLIC SCHOOLS

Mrs. Ella Flagg Young is the only woman who has ever been made superintendent of the public schools of a great city. She is a remarkable woman in many respects, and there are very few people who know as much about education, both in theory and practice, as she does. She was born in 1845 and is a graduate of the Chicago Normal School and the University of Chicago. She has been engaged in teaching since 1862, and has been in turn district superintendent of schools, professor of education in the University of Chicago and principal of the Chicago Normal School, and last year she was made superintendent of all the schools. She has also written several rather important books on educational subjects, as well as various monographs.

MME. ALMA WEBSTER POWELL, WHO IS TRYING TO REFORM WOMEN'S DRESS

Mme. Alma Webster Powell, a former opera singer, is dissatisfied with women's dress as it is and has invented a sort of divided skirt as her ideal. At a meeting of the Public Good Society not long ago Mme. Powell gave a lecture on how underskirts and long skirts catch germs and breed disease; unbuttoning the front of her own gown, threw it back a bit, displaying satin bloomers and boots.

Prior to stepping on the stage Mme. Powell is reported to have said to a large group that surrounded her: "The boots are to cover the leg. In a gown like this, naturally, there will be times when the leg will show. No harm, of course, to show the leg, but with the boot there is no shape. Men look when the skirt blows open and see the unshapely boot—they look no more. Hence, the boot does away with the everlasting rubbering at women's feet and ankles. My hope is to get with this gown a medium wherein women will not have to change their style of dress any more than the men. Men's styles are not changing every few weeks, like the things women wear, and so I hope it will be in time with women. And also I hope to do away with the disagreeable and unhealthy underskirt and fluffy lingerie.

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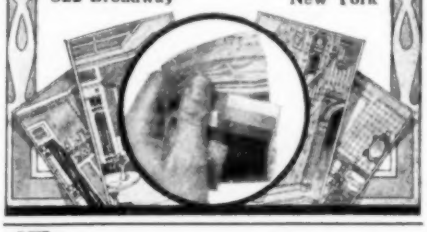

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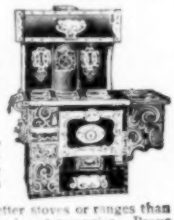

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During the lecture Mme. Powell was the cynosure of hundreds of eyes, but many of her auditors were seen to shake their heads doubtfully and whisper to their companions that they preferred French fashions.

A hitherto unpublished photograph of the President in Panama is shown on page 74. Mr. Taft is seen wearing the white suit that is de rigueur in the tropics. He is talking to Colonel Geo. W. Goethals, engineer in complete charge of the "big ditch," who is standing by the carriage. At the top of the short flight of steps is Major Eugene T. Wilson, the subsistence officer, who has charge of the feeding and commissary departments.

Lifting Cats and Rabbits

It is a mistaken idea that the proper way to lift a full grown cat is by the nape of its neck without supporting the lower part of its body with the other hand. It is true that the mother cat carries young kittens by grasping in her mouth the loose skin at the back of her offspring's neck, but a tiny kitten is a very different matter from a large cat, and indeed the only way to lift a kitten without squeezing or hurting its soft little body is to lift it by its neck. But after it has grown larger its own weight is too great to be supported by such a bit of skin and fur as is so grasped by the hand, and many a cat suffers perfect tortures by being held in this manner and is quite helpless to run or struggle, as in such a position certain of its muscles cannot be controlled and it is absolutely at the mercy of its unfeeling tormentor.

The same rule should be observed in lifting rabbits by their ears. They should always be partially supported by the free hand and not allowed to dangle with their whole weight straining from their large but necessarily delicate ears.

A Bernhardt Trick

Mme. Sarah Bernhardt, who is supposed to be something of an artist as well as an actress, was recently called upon in one of her marvelous creations to enact the role of a sculptor and to model a certain bust in view of the audience.

This fairly electrified the critics, but when going into rhapsodies over the technical skill in handling the clay which Mme. Bernhardt exhibited they showed that they knew little of the artistic tricks of actors and actresses; as matter of fact, she does nothing of the kind. The bust is modeled and baked, and over it is placed damp clay of the same color. This the actress merely pulls off, leaving the beautiful modeled head underneath.

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¼ box Knox Sparkling Gelatine. 2 cups milk.
¼ cup cold water. ½ cup sugar.
⅔ cup pounded macaroons. 3 eggs.
⅛ teaspoonful salt. 1 teaspoonful vanilla.

Soak gelatine in cold water five minutes. Make a custard of yolks of eggs, milk, sugar and salt. Add gelatine to the hot custard, set in cool place. As it thickens add beaten whites of eggs, macaroons and vanilla. Serve on rosettes or in heart-shaped patty shells or molds; garnish with red jelly put through a ricer.

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The Home Dressmaker

(Continued from page 47)

Now turn under and baste the front and lower edges of the two back portions at the line of small circles. You can readily find these perforations, as I have had them connected, in Illustration No. 2, with a line of triple dots. Lap the back

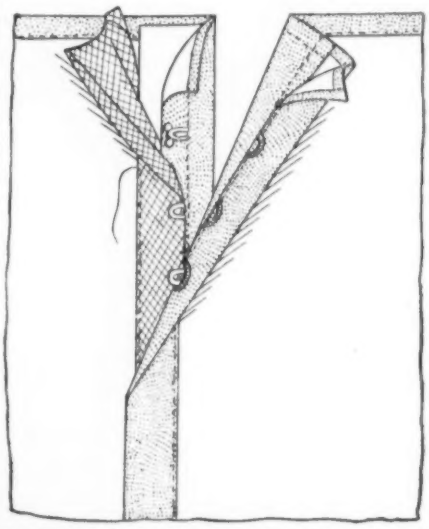

Illustration No. 7—Finishing the placket closing

portions over and baste to the front gore and flounce with the edges even and notches matched. Next baste the center-back seam from the large circle (●), which is placed about thirteen inches below the raised waistline edge to the lower edge or bottom of the skirt. The raised waistline requires somewhat different fitting from the regulation waist finish. An inside belt is needed to hold the skirt firmly in place. This belt may be made of regular two-inch belting, which can be purchased at the notion counter in almost any store. The belting should be of firm weave, and if you cannot obtain it you can substitute canvas; but if you use the canvas it should be of good quality and well shrunk. Cut two strips of the canvas about three inches wide and three inches longer than your waistline measure, wet thoroughly, press with a hot iron and turn under the edges so that the finished width is two inches. These strips of canvas are then stitched together, edges even, as shown in Illustration No. 3. This stitching is necessary to give firmness to the belt and prevent it from stretching.

Now take up a small dart in the belt, on each side, at a point in the belt which would come directly under the arm. You will have to fit this canvas belt until you find that the darts are so placed and made that it fits the curve of the waist perfectly. Now turn under the ends and sew on the hooks and eyes. That sounds simple enough, doesn't it? But there is a right and a wrong way for sewing on these fasteners, and it will be far more satisfactory to do it right. Turn under the ends of the belt so that it is just *scant* your waist measure. The eyes should be sewed to the left end and should extend just beyond the belt. Turn under the raw edge at the end and turn this end over and fell flat close to the loops of the eyes. Sew the hooks on the right end about one-eighth inch in *from* the end. Turn under the raw edge, turn over and fell flat as on the left end. This felled edge comes well up under the bill of the hook. By all means be sure your hooks and eyes are sewed on firmly. This belt making is clearly shown in Illustration No. 4. If your skirt is made of one of the lighter weight woolens you can bind the upper edge of the belt with the same material as your skirt. If you have used a heavy fabric for the skirt the belt may be bound with silk or lining the same shade as the material used. This binding is necessary to prevent the belt being noticeable.

Now turn under the upper edge of the skirt at the seam perforations and baste it to the belt with this turned-under edge just slightly above the edge of the belt. Try on your skirt to determine if any alterations are necessary. Remember in fitting that the skirt should not fit as tight at the waistline as the inside belt does; the skirt should curve in slightly and fit snug over the hips. (See Illustration No. 5.) After any necessary alterations are pinned up remove the skirt from the belt and baste in the alterations. Now take out the bastings that hold the back to the front and flounce and stitch the darts and seams. Cut open the dart seams almost to the point and press over a tailor's cushion or a rounded surface. The other seams can be pressed flat on an ironing board.

Baste the backs to the front and flounce and stitch. This stitching is, of course, placed the same distance apart as that at

Illustration No. 8—Showing how the lower edge is evened

the joining of the center-front to the flounce. Next turn under the waistline edge at the seam perforations (▬) and stitch one-eighth inch from fold.

The center-back seam is now closed below the large circle (●) which marks

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Just Some One	No One Knows	Silver Threads Among the Gold
Star of the East	Somebody Else	My Love Is Greater Than the World
Silver Bell	Stop, Stop, Stop	Under Tum Tum Tree
My Cavalier	Sweet Italian Love	You Are Ideal of My Dreams
By Light of Silvery Moon		Any Little Girl That's a Nice Little Girl
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the depth of the placket opening. Cut a straight piece of soft, pliable canvas about an inch and a quarter wide. Turn under the right edge of the placket three-eighths of an inch, slip the piece of canvas into this fold and stitch one-quarter inch from the edge of fold. Sew on the hooks so that their curve comes just to the line of stitching. The canvas supplies a firm foundation for the hooks and the stitches with which they are sewed on should never show through in the skirt material. The hooks are placed about an inch apart. Now cut a bias strip of silk or percaline an inch and three-quarters wide. Turn under one edge three-eighths of an inch and slip the free edge of the strip of canvas into this fold. Baste and stitch one-eighth inch from the edge of fold. Turn under the remaining edge and end of silk and fell flat as shown in Illustration No. 7. For the left edge cut an underlap of the same material as the skirt. This underlap strip should be about three inches wide. Sew one edge of this underlap to the left edge of placket on the *right* side of material. Turn under the other edge of underlap three-eighths of an inch, crease underlap exactly through the center and stitch turned-under edge along line of seam. Attach straight eyes along this seam. These eyes may be the metal eyes or silk thread—in either case they should be covered with silk twist in buttonhole stitch. The construction of the underlap is clearly indicated in Illustration No. 7.

Now sew the belt inside the skirt. The upper edge of the belt is felled to the skirt about one-eighth of an inch from the waistline edge. The lower edge or bottom of the skirt now claims our attention. If it is in the least uneven the appearance of your skirt will be ruined. I doubt very much if the lower edge will need any alteration for most of you, but for the benefit of those who may have some difficulty I will explain the method for evening. Cut a small straight strip of cardboard and place a nick in one end of it, the nick to be the exact distance from the end that you want your skirt to clear the floor. Now you will need to stand on a table and call in the assistance of a friend. Stand in your *natural* position and have a row of pins placed to mark the turning-up line. (See Illustration No. 8.) Now cut off the lower edge to within three-eighths of an inch of the line of pins, remove pins, turn up the three-eighths of an inch seam allowance and baste. Place a row of stitching three inches from the lower edge. A strip of paper placed on the wrong side of material along the line of stitching, prevents drawing and can be easily removed.

The best lower-elge finish is the bias facing and braid. Cut your facing on the bias three and one-half inches wide, turn under one edge three-eighths of an inch and baste. Lay the facing on your skirt with the turned-under edge one-eighth of an inch from the lower edge of the skirt and baste to the skirt. Now fell along the folded edge of facing. Turn under the upper edge of facing and fell along the line of stitching. These felling stitches at the upper edge of facing should be caught in the machine stitches and not in the skirt material. Skirt braid furnishes the final lower-edge finish. This braid is sewed inside the lower edge and should extend one-eighth of an inch below the skirt edge. Fell the upper edge of the braid to the facing and sew the lower edge flat with a running stitch.

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Training Our Children

We ask our readers to send in contributions for this department. Any mother's, father's, near relative's or teacher's experience in the training of a child may help some woman to solve a problem that is troubling her about her own child. Contributions accepted will be paid for at one-half cent a word. They must not be over four hundred words in length. Unavailable contributions for this department cannot be returned. Address, Editor Children's Department, McCall's Magazine, New York City.

A CHILD'S TEMPER

CHILDREN with very disagreeable tempers are unfortunately rather common. My little boy had a very quick, fiery temper and used to cry and stamp his feet on the floor. I never took the slightest notice of him at these times, but he never gained what he was crying for, and when he grew calm I used to talk to him very gently and tell him how badly he made me feel when he acted in this way, and nobody would ever love him if he did not try to control himself. He was only four years old at the time, but he seemed to understand, and after a while the fits of temper grew rarer and rarer. As punishment for an outburst of temper a holiday or promised treat should be canceled, or the child should be sent to bed. The young naturally crave for praise and love, so perhaps the most effectual and moral way to deal with this fault is to inculcate in the child the dread of going through life unpopular and disliked on account of a trait which it is quite possible to alter for the better if he really wishes to do so.

But before taking measures to cure a child's ill-temper parents should endeavor to probe the matter to the root, and so ascertain the cause of the little one's irritation. It is so usual for children to be happy and light-hearted, that peevishness is more often than not the outcome of some physical infirmity, and, if this is the case, judicial treatment of a child's body will be more just than punishment. When a child really begins to try to control his temper a few words of encouragement should be given, and sometimes a little reward.—R. T. V., Chicago.

GOVERN YOURSELF

The disposition of the mother is usually shown in the little children. If the mother is fretful or nervous she makes the little ones peevish and hard to manage, while the calm, placid, sweet-tempered mother has little trouble with her children. In all your intercourse with children remember these things: Learn to govern yourself before you try to govern them. Have reason to respect yourself before expecting them to respect you. Don't say in their hearing what you wouldn't like to hear them say. Never correct them when you are angry yourself. Do not suspect them of evil. Expect goodness and let them feel that you do. Pay not the slightest attention to tale-bearing.—L. S., Dixon, Ill.

THE NERVOUS CHILD

The little girl who is nervous requires very careful training if she is to grow up with an equable disposition. My relatives advised me to be very firm with my little girl as she was nervous and irritable, but I soon found that this heroic treatment had the opposite effect to that desired.

As far as possible, by diet and care, I kept her in good health. When afraid, I would soothe and quiet her, then attract her attention by talking about something pleasant and very different from the object that had upset her.

Her plays and playthings were arranged to be of a quiet rather than an exciting nature, and I was careful that no scary stories were told in her hearing at bedtime. After a few months of this treatment the child improved greatly and became much calmer.—B. T. M., Asheville, N. C.

CHILDREN ARE MIRRORS

How many parents realize that their children are mirrors, reflecting their own actions and words. Watching my little daughter, three years old, at play with her dolls, has made me realize this. She talks to them, pets and loves them, saying, "You dear little dolly, couldn't you seep (sleep) any more? Mama will take care of you," and many more tender, loving things that have been said to her But if I use harsh tones or cross words to her, she uses the same methods in dealing with her babies. I have much better success in disciplining her if I speak low and in an expectant tone than by giving a harsh command I have made it a rule *never* to allow her to do once anything I would not wish her to do a second time, or which might cause trouble for her in the future. This plan has saved much friction in our home.—R. A. H., Lorain, Ohio.

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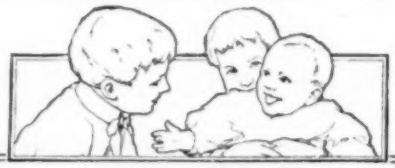

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The "Lazy" Child

In many ways the world is growing less cruel. For this we must largely thank the scientific spirit which is daily recognizing more and more of the affairs of life which belong to its department. It is coming into fashion not to kick the man who is down, but to call a committee to inquire into why he was down, and that leads naturally to helping him up. This new method is to be welcomed most of all as it bears upon the destinies of little children, says the Youth's Companion.

The new scientific pedagogics no longer divides children summarily into good and bad, stupid and clever. On the contrary, it takes close cognizance of the wonderful relation between mind and body, stomach and brain, and learns thereby that persons, and, above all, children, are much more naturally divided into the sick or the well, the hungry or the fed, the weak or the strong.

Both in this country and in Europe investigations of this matter have been made, with significant results. One fact proved by them is that there is no such thing as a "lazy" child. The normal child is interested, alert, bright-minded, full of waking curiosities about the world into which he has come and endowed with an almost unquenchable physical vivacity. What then is the matter with the little inert, stupid, dull-eyed creatures forever at the bottom of the class who never put a question or seem to pass a given point?

The matter is that they are ill. Some of them are hungry, and it is as hopeless to expect a child to study well when he needs food as it would be to expect a fire that needs fuel to burn well. The hunger may be due to an actual lack of food or it may be that the teeth are in such poor condition that the child cannot chew and therefore does not digest. Or it may be that the food offered to it home is entirely unsuited to its needs.

Some of the children cannot hear well and some cannot see. They do not complain because they do not know what is the matter. They accept constant rebuke and defeat with the dumb mystification of ignorance. Many of them have never drawn one natural breath since their birth owing to the presence of enlarged tonsils and adenoids.

These children can never compete with their fellows until all these hindrances have been removed. Some recent investigations made by a French physician show that among well-nourished children only nineteen per cent. have physical defects, while among the poorly nourished over sixty per cent. suffer from these defects.

This question of feeding is being met in many cities both here and abroad by the supplying of a substantial luncheon either free or at a nominal cost.

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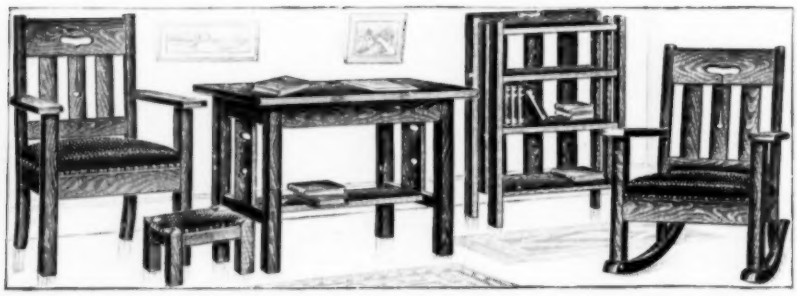

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Some Paper Furniture for the Dolls' House

(Continued from page 23)

carefully followed the paper will be found to have sixteen small folded squares as shown in the drawing.

We will make a table first for the dining-room in the doll house, because that is the easiest piece of furniture with which to begin. Make four cuts, each one square long and two squares apart, in the large square. The paper must then be folded where there are dotted lines in the drawing, and the squares that were cut are to be carefully pasted underneath the two uncut squares on each side, forming a square box foundation. Invert the box, cut some legs—and there is your little table. It will be strong enough to hold a set of wee china dishes for tea, or the little wooden bowl in which the cook doll stirs her cake dough.

Chairs for the dining-room come next, of course. Cut four squares from one side of one of the large squares. Then cut three more squares from the end. Cut the paper that remains in just the same way that you made the cuts for the table. Paste the loose squares, one on top of the other, folding one center square down and pasting it in front while the other stands up straight for the back of the chair. The heavy lines in the drawing will show you just where to make the cuts for the chair, and the dotted lines show the folds. The chair legs should be cut out, and strips of *passe partout* binding may be pasted on to indicate the seat and back of the chair. Tiny bits of cretonne or scraps of flowered wall-paper can be glued on for upholstery and will be very pretty in the dolls' dining-room if the color matches those of the doll house wall-paper.

We will make cook's little stove now. A large square should be cut, folded and pasted, just as the table was done. An oven door is cut in the front, circles of red paper are pasted to the top for stove lids, and a bit of paper is made into a roll, pinned or glued together, and inserted in a hole at the back of the stove to represent a stovepipe. Black cardboard should be used for the stove, and if it be heavy enough the stove will hold tiny pots and kettles, and will look like a real iron one.

We must think about dolly's bedroom next.

The dolls' bed is made of a large square from which four small squares have been cut. Two cuts, each one square deep and one square apart, are made in the ends of the piece of paper which remains. These loose squares are pasted together, and the center small squares are bent to form the head and foot of the bed. The legs of the bed are then cut out, and the bedding may be made of ruffled white crêpe paper or bits of silk and lawn from mother's piece bag.

The dolls' dresser has two cuts in the front, each one square deep and two squares apart. On the opposite side of the paper two cuts, each two squares long, are made, and two squares in the center are cut out, leaving an oblong flap to be folded up as a support for a mirror. The squares at the back are lapped over and pasted, and the front squares are pasted to the center uncut squares. A little tinfoil mirror may be hung at the back, and in the front the dresser drawers and drawer knobs may be indicated by bits of *passe partout* binding. A white cover made of crêpe paper or of the paper lace from an empty candy box completes the little dresser.

The dolls' bedroom may have a rocking

chair, made after the same fashion as the dining-room chairs, the rockers being just half circles of paper glued to the chair legs. A ruffle of crêpe paper about the seat and a cushion of the same will make the rocking chair more comfortable for the mother doll.

An ingenious little girl, when she has learned how to make the bits of furniture shown in the picture, will find out for herself how to construct no end of other charming, dainty things for dolly—the kind of furniture that no toy man knows how to make.

By next month her house should be at least partly furnished, so Mrs. Paper Doll will arrive to finish "getting settled" before the rest of the family come. Look for her in the March McCall's.

He Does Not Bite

Since times prehistoric, ever since the human species developed the sense of comparison and an eye for form, all spiders, with a resemblance to the big, hairy, ugly creatures reputed to be poisonous and now generally known by the name "tarantula," have been the victims of the crushing heel.

I think it can be said that there never has been one absolutely authentic case of spider bite. The so-called spider bites received occasionally, and generally in early summer, often in bed, are inflicted by certain blood-sucking insects of several species, large and small, says Collier's. The mandibles of the average-sized spiders are hardly powerful enough to pierce the human skin, and all of the poison contained in an arachnid's glands, injected into the flesh of a human being, will not make as much fuss as a respectable bee sting. Moreover, spiders are not mammal blood-suckers, and wouldn't bite if they could. So much for the negative qualities of spiders.

If it were not for the spiders we should all promptly starve to death. Perhaps this is a little startling; it is none the less true. To enlarge upon it, certain spiders prey upon certain caterpillars, regularly inhabit their abodes, and kill so many of them that often whole colonies of the insects are wiped out of existence. These caterpillars normally feed upon the leaves of trees, bushes and shrubs, frequently entirely denuding a plant. If they were plentiful enough to exhaust their common food they would turn to the weeds and grasses. Without check of any kind they would overrun the earth and destroy every green and growing thing. The spiders beautifully preserve the balance of nature.

Kill all the spiders and mankind is doomed.

"She is very liberal in her charities," said one woman.

"Yes," answered the other; "liberal, but not always practical. For instance, she wanted to send alarm clocks to Africa to aid sufferers from the sleeping sickness."—Washington Star.

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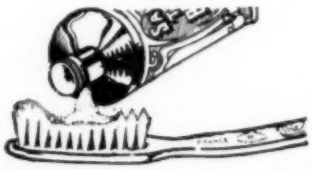
A Chat With Mme. Schumann-Heink

(Continued from page 9)

Some one said that the suffragettes are all disappointed girls and unhappy women, but the world is so beautiful we do not need to be unhappy. We should be happy to live in this beautiful world and we ought not to take things too seriously. Let the suffrage question alone. It will work itself out.

I sometimes wonder if the Americans realize what a wonderful school system they have. It is the very best, and the greatest feature of it is that they have had the courage to put women in as teachers. A man can never understand a child as a woman does. The finest ideal of work a woman can have is teaching. In every woman (we have exceptions, certainly) is the maternal instinct and teaching is the most natural and the most beautiful outlet for this instinct. If I were to make any criticism of American schools or American parents it would be that I would like to see more discipline in many things where children are concerned. There are some little things in the American school system which are not so good; for instance, the freedom with which girls and boys are allowed to mingle together. There should be a certain limit to this intermingling. You have confidence in a young boy, in his honesty; you have confidence in a girl—but there is a big moral danger. I would not permit my little girl to go alone with a young man to a theater or evening entertainment of any kind. I do not think it is right. Parents should be a little more alert. American parents are too good, too indulgent. I know from my own experience that it is only too easy to be so. Twelve years ago, before I came to America, I was a hard-working woman, but I was the best of mothers. My children never missed the least thing, but I was very strict with them. Then I came to America for a year—away from my children. When I returned and they would say, "Mother, I would like this," or "Mother, may I have that?" I gave them freely, indulgently, because my heart was full of joy at being with them again; but it spoiled the children, and they suffered because they got everything they asked for. There lies the danger, so I believe. American parents, from observation, are too good to their children.

Young America takes too many liberties, has too little respect for old age, is too boisterous, too self-possessed and selfish. But such traits are a part of the spirit of the land, and later develop into more sterling qualities when hammered upon the anvil of experience. I believe in strict discipline, military discipline, if you please, perhaps because on both my father's and my mother's side there were several generations of soldiers, and I was brought up to obey my parents strictly. You may bend a sapling, but a grown tree will break. So it is far better to train children in the right way when they are young. It may seem hard, but it will be far more difficult when they are older. All my life I have been thankful for my early home training. I had wonderful parents. My father was an Austrian officer and as strict as a soldier can be. My mother was an Italian by birth and bred in an Italian convent. She spoke Italian, of course, besides Latin, French and German, but with all her education she had the ideas of a good housewife. We never had servants. When I came home from school I scrubbed the



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floor. My mother would say: "You never know or can tell what the future will bring. You may marry a poor man," so I learned cooking, scrubbing, washing, ironing—everything—so if it were necessary I could make my living as a farmer's wife. It is wrong to give children too much liberty. You can have all the love in the world for them, but do not show it too much. That is the fault of the Americans; they give their children too much liberty; they let them do whatever they want, and that is worse than anything else they could do. I wish I could warn all American mothers and fathers and impress upon them the danger of over-indulgence, the necessity for greater discipline!

Ernestine Schumann-Heink

Worry Does Kill

Modern science has brought to light nothing more curiously interesting than that worry will kill. More remarkable still it has been able to determine from recent discoveries just how worry does kill.

It is believed by many scientists who have followed carefully the growth of the science of brain diseases that scores of the deaths set down to their causes are due to worry and that alone. The theory is a simple one, so simple that anyone can readily understand it.

Briefly put, it amounts to this: Worry injuresbeyond repair certain cells of the brain, and the brain being the nutritive center of the body, the other organs become gradually injured, and when some diseases of these organs or a combination of them arises, death finally ensues.

Thus worry kills. Insidiously, like many other diseases, it creeps upon the brain in the form of a single constant, never lost idea, and as a dropping of water over a period of years will wear a groove in the stone, so does worry gradually, imperceptibly and no less surely destroy the brain cells that lead all the rest, which are, so to speak, the commanding officers of mental power, health and motion.

Worry, to make the theory still stronger, is an irritant at certain points which produces little harm if it comes at intervals or irregularly. Occasional worriment the brain can cope with, but the iteration and the reiteration of one idea of a disquieting sort the cells of the brain are not proof against.

It is as if the skull were laid bare and the surface of the brain struck lightly with a hammer every few seconds with mechanical precision, with never a sign of a stop or the failure of a stroke. Just in this way does the annoying idea, the maddening thought that will not be done away with, strike or fall upon certain nerve cells, never ceasing, diminishing the vitality of the delicate organisms that are so minute that they can be seen only under the microscope.

"Hang it all, Ethel, *must* your aunt go along?"

"Yes, George; but when everything's going nicely you can pretend that something's wrong with the machinery and that it's absolutely necessary to lighten ship so we won't all be killed, and then we'll drop auntie overboard with the parachute."—Life.

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Children of the Very Rich

(Continued from page 7)

Continent, so he crossed the Channel alone except for a tutor, who became violently seasick. Marshall wandered off in search of amusement, and when discovered he was in the stoke-hole being taught to heave coal by a friendly stoker.

Little American aristocrats are Katharine, Elin and John, the children of Mr. and Mrs. Clarence Mackay. For though their paternal grandfather began life as an ordinary miner and married the landlady of his boarding house, their mother is descended from the Earl of Stirling, who was the only British peer in the ranks of the Continental army. Through the babbling of a drunken messenger he discovered a plot of the American General Gates to overthrow Washington, then in camp at Valley Forge.

Although she has been of late very active in the cause of equal suffrage, Mrs. Clarence Mackay is a most devoted mother. For the sake of her children she interested herself in the schools of Roslyn, L. I., near which the beautiful Mackay estate is located. She has twice served as school trustee in a most efficient manner, returning from Europe to be present at the election. Katharine Mackay sings in the choir of the church which her mother gave to the village of Roslyn. With her sister and brother she entertained all the children of the vicinity at a lawn party, where they danced folk dances and played games. Both the girls promise to be as charming hostesses as their young mother, who is quite as beautifully gowned and prominent socially as she was before her views became so advanced. Beautiful, fashionable, and, above all, interested in questions of public welfare, she is an English rather than an American type, and her children may be expected to grow up in that most admirable belief, that public service is the duty of the leisure class.

A golden cradle in very truth greeted the eyes of Vinson Walsh McLean when he opened them on an adoring world in December, 1909. It was the gift of King Leopold, of Belgium, who was the associate of the baby's grandfather, Thomas F. Walsh, in some of his Congo mining experiments. Little Vinson is heir to a hundred millions, for he is the only child of only children, the young uncle, for whom he was named, having been killed some years ago in an automobile accident.

No one knows how much the baby is worth to his parents and grandparents, and in order that kidnappers should not have a chance to find out he took his airings last summer in Bar Harbor securely locked in a steel cage. It was beautifully decorated, but the rounded bars above the baby's head were of the same steel that would have confined him had he been insane or a criminal. This strange carriage and the services of several detectives were procured for him after a presumable kidnapper had tried to break into one of his nurseries. He has four of these—one at The Briars, the home of his parents in Washington; one at Woolgast, the Walsh residence outside Denver; one in the Washington home of his Grandfather McLean, who is the owner of the Cincinnati Inquirer. Here also he has his own special garden, where all the flowers are white.

At The Briars, also, are the many pets that have been sent to him. These include dogs of all varieties and several ponies that are waiting in the stables for him to grow big enough to ride. His nursery dishes are of gold and silver from his grandfather's Colorado mines. But all these elaborate things are gifts, for his father and mother are sensible young people, who avoided the elaborate wedding planned for them by going to the minister by themselves and getting married a month or so after their engagement had been announced. And long before she fell in love with the young Cincinnati millionaire his mother declared that she would marry no one but an American. So that little Vinson seems to be assured of a happy normal childhood in spite of his millions.

One little millionaire who needed no bars to guard his babyhood is Louis Gordon Hamersley, a schoolboy in Southboro, Mass., who two years ago deflected a golden stream that for many years had been crossing the Atlantic. When Andrew Gordon Hamersley died in 1881 he left a will directing that the fortune he had made should go to the first male Hamersley. But his only son died in 1883, leaving no heir except his young widow, who had been the beautiful daughter of Commodore Price, of the navy. She went to England, and after she married the late Duke of Marlborough she tried in vain to get possession of the principal of the Hamersley estate. The courts sustained the will and she had to content herself with the interest, which largely went toward the upkeep of Blenheim Castle. But after the marriage of the present Duke to Consuelo Vanderbilt relations became strained, and the dowager Duchess married Lord William Beresford. It was not until 1897 that her only child, William Warren de la Poer Beresford, was born, and the twelve years that she lived after his birth Lady Beresford managed to save for him nearly a million dollars out of her income. The main part of the estate, which is invested in New York real estate, went to little Louis Gordon Hamersley, an orphan schoolboy, who was only a second cousin of the original founder of the fortune. This is an instance seldom seen in America of the workings of the English law of entail, by which landed property descends to male heirs, no matter how remote.

Other little heirs to wealth are Arral and Fifi, the grandchildren of Peter Widener, the street-railway magnate of Philadelphia. Arral and Roland Harriman, sons of the railway king, as well as Rogers Benjamin and Henry M. Flagler, Jr., two young heirs of Standard Oil, are still boys. Then there are the little granddaughters of Henry Phipps, the Pittsburg-New York steel magnate and philanthropist, whose son, Henry Carnegie Phipps, married Gladys, one of the twin granddaughters of D. O. Mills, of New York. Thus the plutocracy of America tends to intermarry and unite its wealth, as the landed aristocracy of England, where land is beyond price, unites its great estates.

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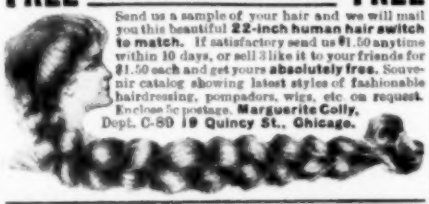

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two most charitable families in the country, the Rockefellers and the Carnegies. John D. Rockefeller, Jr., married a young woman as charitable as musical, as simple in her tastes and very nearly as rich as himself. Their two sons John D. III and Nelson Aldrich, and their daughter, Abbie, have spent almost all of their lives at Abeyton, a beautiful place in the Pocantico Hills, on the Hudson. While in New York they live in an unassuming mansion, 13 West Fifty-sixth Street. In either home their lives are as simple and normal as possible. Their mother, a daughter of Senator Aldrich, of Rhode Island, is a brilliant musician and is most devoted to her children. So, if their parents have their way the Rockefeller children will grow up in absolute ignorance that they are the richest young folks in the world. Indeed, if John D. Rockefeller, Sr., pursues his plan of syndicating his millions for charity, they may in time be no richer than the little Goulds and Vanderbilts.

Perhaps it was the fact that the little daughter born to Andrew Carnegie in March, 1898, was so delicate that the very breath of life seemed a burden to her that made him resolve to lay no golden load upon her shoulders. Not that Margaret Carnegie will ever be poor. She already owns a modern palace on Fifth Avenue between Ninetieth and Ninety-first Streets, which her father gave to her two years ago. Here she plays at being hostess, for her father and mother always speak of themselves as her guests.

Aside from lessons and cambric teas, little Margaret takes an interest in her mother's charities. Very early in life she has learned that not all children are the darlings of the gods. When she came like a late-blooming rose into the lives of parents already middle-aged she gave them a kinship with all children. Mr. Carnegie's libraries have always their children's room, where little chairs and tables mutely lure to fairyland.

So the children of wealth are leading their parents back to simplicity. And for the first time in all the ages the rich are teaching the lesson to the poor or to the well-to-do. For the best interest of the child, once it is understood, is after all more important to any father or mother than mere personal tastes. And simplicity, whether enforced or calculated, brings its own reward. Happy the man who, guided by some little Peter Pan, can go all the way back through the disillusionment of the years until he comes again to "believe in fairies!"

Little Things Worth Knowing

A stiff feather from a turkey wing makes a good brush for washing the leaves of plants.

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It is not generally known that velvet and velveteen may be washed as one would wash silk and white woolens. After washing, it should be dried quickly, preferably in the wind. After it is dry, the pile may be raised by steaming. This may be done by heating a flatiron very hot, placing it face up, and laying a wet cloth over it, which will produce steam; lay the velvet over the steaming cloth and brush it swiftly with a whisk-broom the way of the pile. The velvet should be moved along the iron and the work done rapidly. —Circle.

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Entertaining on Washington's Birthday

By Evelyn Fay

TRULY, February, the second month of the year, especially favors us with opportunities for entertainment.

First comes Lincoln's Birthday, quickly followed by St. Valentine and his horde of pretty offerings. Last, but not least, is the anniversary of the birth of that famous American and soldier-patriot, George Washington. How many of us recognize this day with true patriotism?

PLACE CARD

A charming way to celebrate the anniversary is to select a number of your most congenial friends and bring them together for the afternoon or evening. Entertain with a few simple games of wit, thought and memory, after which serve a tasty luncheon. Let the whole spirit of the affair be as patriotic as possible.

CHERRY TREE ICE BOX

Illustrated on this page are two rolls of crêpe paper, designed in the national colors. They are used extensively for decorations and make most appropriate tablecloths as well. One style is composed of a string of flags while an exceedingly pretty design is the one of shields and stars. They both make pleasing decorations but the latter is particularly effective when festooned around a room.

FOR CANDY OR SALTED ALMONDS

As a centerpiece for the table, an improvised cherry tree would be quite suggestive of the day. I say "improvised" as cherry trees are not available in the greater part of the country at this time of the year. Take a small branch of a tree and fasten pistache candy leaves and candied cherries to it by means of fine green covered wire. This wire can be had at any milliner's shop. Very often, imitation leaves can be had at a confectioner's and they are really preferable to the pistache candy, or you can get artificial leaves at a milliner's. A tiny hatchet is laid at the base of the tree, which is "planted" in an ordinary flower pot gaily decorated with red, white and blue crêpe paper.

BONBON BOX

Also illustrated on this page are a half dozen favors or bonbon boxes. These are always in demand, adding a touch of attractiveness to a table. There is a dainty round-shaped box, topped with a bunch of cherries; a miniature drum, sure to find favor among the young people; a novel little basket, ruffled with red, white and blue crêpe paper; an equally novel box is surmounted by an American eagle, while a shield holding a picture of George Washington makes an effective place card. The chauffeur's cap, really signifying nothing in token of the day, is very cleverly made and it might be used to indicate the vast changes since the time of Washington.

The effect of candle shades like the one here illustrated, is decidedly pretty when used over bright-red candles. At one affair given on Washington's Birthday, a very laughable feature was, when during the meal, each guest gave in an anecdotal way, the impression made upon his mind when first told the story of the historic cherry tree and in what manner it influenced his life

After refreshments have been served and everyone is gathered in the drawing-room, the following games might be introduced:

Fill a small glass jar with cherries, having first ascertained the exact number you use. Pass slips of paper around and have each guest write on it his name and the number of cherries he guesses the jar to contain. For the best answer a trifling prize could be awarded.

Hunting for certain articles hidden about the rooms is a pastime which always receives a hearty welcome. In this instance, white cardboard stars may be the object of search. First present each person with a card on which is drawn a picture of the Union Jack, the space for the stars being left blank. The cards will have to be quite large, probably six by four inches, it being necessary that thirteen stars fit into the blank space. With each card give thirteen pins. The object of the game is to see who can first complete his Union Jack with the required number of stars.

Fortune telling is not confined to Hallowe'en and St. Valentine's Day by any means. Its popularity is quickly proven by the untiring interest given it at any time. A new and novel "fortune teller" is this: Have a smooth log, about four feet long, fastened securely in a box and held down by weights. Either paint the log in red, white and blue stripes or wind crêpe paper stripes around it. Each person in his turn is blindfolded, given a small hatchet, a toy one will do, and informed that "his fortune is at stake" and he is to have the responsibility of "carving his fate." The idea is to give the

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tree one chop with the hatchet and whatever color it strikes will be the line of destiny. Little cards must be previously prepared with a fanciful future written on them for each color. It is well to have a good supply of each color, allowing a possibility for everybody to seek the same line. Of course, each card should have a different fortune on it.

Appropriate souvenirs may be distributed in the following manner: Use a round, deep pan for a "pie"—a cherry pie without a doubt—put the little favors in it, tying narrow red, white and blue ribbons to each one. These ribbons are drawn through the paper crust, made quite realistic by a slight scorching. At the end of each ribbon tie a cherry. Red ribbons might be used for the men's favors to distinguish them from the ladies.' At a given signal everyone pulls the ribbon designated. There is a tearing of paper, and lo! all have a small token in remembrance of a national holiday and a jolly time.

The rolls of fancy crêpe paper and the favors that are used to illustrate this article are shown by courtesy of the Denison Mfg., Co., of New York City.

These little favors always find a warm welcome at dinners, parties or celebrations of any kind where refreshments are served. The table is given a very pretty and pleasing appearance when one is placed at each plate. They also make most charming souvenirs.

The Care of the Hands in Winter

One of the minor ills to which human flesh is heir when winter's chilling blasts search out and discover weak spots is roughness of the skin, particularly of the hands. A too frequent cause is carelessness in drying the skin after washing it, particularly if it is washed immediately before going out into the open air or directly after coming in.

Honey rubbed into the skin while still wet, drying it in as the skin is dried, is also a preventive of chapping. Another delightful emollient for the hands, arms and neck is fine oatmeal. Put it into a flannel bag, boil it, and then place it in the washing water; or it may be kept dry in a jar on the washstand, and some rubbed on the hands whenever they are washed.

If the hands were dried more carefully there would be less roughness of the skin. A good plan is to dry the hands well, after using the towel, with an old soft silk handkerchief, which will absorb any moisture left.

Glycerine is an old friend, but as alone it is irritating to most skins, it should be diluted with rose water or pure water; one part of glycerine to three parts of rose water. If about one dram of acetic acid is used to one ounce of glycerine it helps to remove any stains from the hands.

If a woman is wise she will take the precaution to wear gloves when dusting a room or doing any work that will soil the hands.

"Where are you going, my pretty maid?"

"I'm going first to Smith & Jones to match a piece of ribbon, then to Jones & Smith's to get a dozen hairpins, next to Jones Bros. to look at those darling little baby-pins, after that to Smith Bros. to look for some of those nice what-do-you-call-em's, and then to the hairdresser's, sir, she said."—The Purple Cow.

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The Pros and Cons of Kindergarten

(*Continued from page 10*)

knowing can be learned through play. I don't believe that the principles underlying kindergarten form a good rock-basis for education. I simply refuse to believe that anything really worth while can be imbibed unconsciously. The first thing a child must learn to do is to exert his will, to conquer obstacles, to apply himself. These attributes, priceless as they are, are absolutely necessary to education, and they cannot be developed on a diet of sugar-coated pills of knowledge administered in syrup. I also believe that the usual method of kindergarten kills the imagination. The knowledge is already prepared, is given to the children disguised as play, and they do what they are told to do without using any of the inventive genius and imagination that makes plain A, B, C a stepladder to all that is most wonderful in life.

"My fifth and last objection—I am sure I could have found many more if I had come to this discussion prepared—is that I believe the different things learned at kindergarten between three and eight befog the child's mind and blunt it, so that when he really gets to a good school he is behind all the other children. Mr. Fletcher and several other teachers to whom I have spoken of this matter have all said they could tell kindergarten boys and girls at once among each new collection of primary children. To carry it on even further, a college professor who has written a splendid book on the results of education (I can let you all read it if you want to) says that the ill effects of kindergarten training follow a man even to college. He thinks the kindergarten system makes it impossible for children to apply themselves, and that concentration of mind, alertness, ability to work consecutively for days and hours is the fruit of a sterner training than that begun in kindergarten. I don't mean to say that I think babies should be bookworms; far from it! I believe in play, and I think a great deal is learned through play. Play should really be most of a child's life before seven. But in my mind play cannot be confounded with learning. When a child learns because it is 'fun' to learn he misses the greatest discipline of all true effort—namely, achievement—because of and through a sense of duty and necessity. The sturdy qualities of character come by means of dutiful effort and not because a thing is 'fun.' I may be wrong, girls, and I am open to correction or conviction, but it is how I feel, anyway."

"Polly, I am afraid you and I will be alone in our kindergarten project," said Madeleine, smiling over at me, "or has Nell discouraged you, too?"

"Nell *has* discouraged me a bit, I must admit, Madeleine," Polly answered good-humoredly, "but you know I won't swallow everything she says wholesale! By no means! You know me well enough for that! I will look into the matter a little more carefully, though, and make up my mind. I *do* think that some of her arguments are excellent, and I am not at all sure that a little class would not be better. What is your idea of a class, Nell? What do you think we should do with the children between the ages of three and eight?"

I answered the girls without hesitation, for I knew just what I *wanted* to do, the difficulty being *how* to do it!

"My plan for the children would be to

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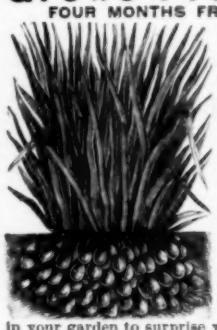

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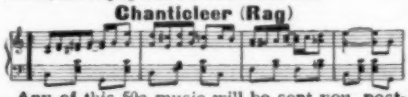

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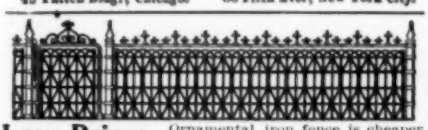

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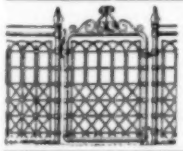

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have them meet every morning from nine to twelve. I think those between five and seven are the best age—the younger ones need sleep in the morning and the older ones more serious teaching. My idea would be to employ a cultivated and intelligent woman who would feel that her duty was to draw the children out, supervise their play, teach them little songs, games and plays, and by using the blackboard gradually let them begin to know letters and words. I would have her take them out of doors for half the time, and in bad weather have exercises in the house, little dumb-bell and wand exercises. What I would hope to obtain would be perfect health and a clear, intelligent, occupied, but not taxed mind. I contend that such children would outdistance kindergarten children in the first six months at a regular school."

"Nell, what do you think accounts for the vast popularity of kindergarten? You know it is a regular adjunct to almost all the public schools now," said Martha with interest.

"I think it is because of the great blessing it is to mothers who have to do their own housework. If I had to cook, wash and clean, as well as care for my babies, I would most certainly send them all to kindergarten. It is a splendid thing for children who can have no attention from their mothers for whole days at a time. I give it its full due, and would employ it, under the circumstances, myself, but to *choose* it for the children—that is another matter. It is better for a child to go to kindergarten than to be locked up in a room alone all day, or to be left to the care of a midget of seven or eight while its mother works out. To such children it is a great blessing. But I still feel that for us who can choose the *form of education we think best* it is not what we should decide upon."

"I know what you mean about work being work and not play," said Madeleine. "I don't understand all the pros and cons of education, but I *do* about music. A woman came to me last week, trying to get me interested in her method of teaching the piano. She said she could teach children the rudiments in three lessons. Her plan was to make a game of it; the black notes were piccaninnies and the white notes were white babies, and each one had a name; then they took walks up and down the piano, and a whole lot more nonsense. It was enough for me—it is a *hard thing* to learn music; it can't be taught as a game. It needs hard study, hard application and steady effort of the will to master it. The sooner a child understands this and sacrifices himself to its demands the sooner he will be able to play real music. If kindergarten is like this—making a play of real and vital things that can only be made ours by hard work, why, I agree with Nell, and think Billie will not join the kindergarten."

For Mackintoshes

Mackintosh coats which have become hard and rigid may be easily cleaned with lime and water, and made to look as good as new. A handful of the best gray lime should be dissolved in half a bucketful of water, and the mixture applied to the stiffened parts by means of a small sponge. This should be repeated at the end of three or four hours.

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Modish Reflections

By a Feminine Philosopher

Woe to the woman with hips this season! She has had her troubles for several years past, but the uncompromising straight and narrow line of the present-day modish frock must be a distressing thing to her if she is capable of appreciating her limitations and seeing herself as others see her. A good tailor or dressmaker will do much for her, will modify trying lines, will arrange trimmings and drapery in a fashion to minimize her faults of figure; but when all is said and done the stout woman and the woman with large hips cannot achieve true smartness at the present moment. The slim, erect, graceful woman with the piquant face has the advantage of the superb, Junoesque beauty.

Lovely in material and in coloring a large percentage of the new hats are, "charming," "picturesque," "chic," "smart," "good-looking"—these are the hypnotizing adjectives of the salesfolk—they may be, but on the head of the average woman they lose their charm, so says an article in the New York Sun. There have been seasons of trying hat shapes before, but not within memory have the hats possessed in so marked a degree the ability to make their wearers look tough.

Yes, that is the word—tough. Respectable mothers of families put on little hats pulled well down over their eyes and ears, or big turbans low set and trimmed in fantastic feather ornaments branching out at unexpected angles or in metallic ornaments with dangling tassels and fringe, and succeed in looking undeniably tough. Attractive girls peer out from under rakish hats and come perilously near the border line which separates the piquant from the tough and the unattractive girl—but what's the use?

Few women are wise enough to know their own limitations so far as looks are concerned, and what is modish will be worn. People may be thankful that, as the season progresses, the percentage of modified and conservative shapes will increase, and in the meantime they can try to see the piquant and overlook the absurd.

The latest news from the select world where fashions are made indicates that women will no longer have to do without pockets. The newest dresses in tunic form show two pockets attached to the skirt in front, a litle above each knee, so that they can be comfortably reached with the hand. The tunic of light material falls over them.

The men dressmakers who have devised the pockets have also stipulated what shall be put in them. It appears that one is for the handkerchief and the other for the powder puff. As no arrangement is made for the purse it may be assumed that the little bag will still be indispensable.

The general impression left by an excursion through the New York shops at present will perhaps be a mélange of velvet, fur bordure designs, embroideries in beads, dull metallic threads, bugles and silks of beautiful Oriental colorings, stripes of all kinds, exquisite silk and wool mixtures, rough, soft, loose woven woolens; wonderful supple silks of satin finish, fantastic little hats towering high and big hats low and spreading.

Enchantress ASTER

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20 Packets, 20 Best Large Flowering Varieties as follows: **Shasta,** best white; **Stella Morse,** best yellow; **Modesty,** blush; **Katharine Tracy,** light pink; **Janet Scott,** grand pink; **John Ingham,** waved rose; **King Edward,** rich scarlet; **Miss Wilmott,** lovely orange; **Earliest of All,** pink and white; **Lottie Eckford,** zoned, **Horace Wright,** claret and maroon; **Aurora,** striped; **Zeo,** lavender; **Lord Nelson,** purple; **Navy Blue,** grand blue; **Countess Spencer Hybrids,** New Orchid flowering; **California Giants,** large, light, mixed; **Double Sorts,** mixed; **Bush Mixed,** ½ tall; **Eckford's New Mixed.**

We will mail one packet each of above for only ten cents, and enclose catalogue and check for ten cents worth more, **FREE.**

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Wet Days and Children

A wet day is always something of a trial to the nursery party. The little ones miss their usual walk, and the hours drag heavily. Appetites unstimulated by fresh air and exercise make dinner and tea seem dull affairs; the children are listless and peevish, and the day very likely ends with a fit of temper or tears.

Mothers who remember the long, heavy, wet days of their own childhood will spare no pains to make the time pass pleasantly for their little ones.

Dress the children in their hats and coats and turn them loose to romp in a large room where the windows are thrown wide open. This plan secures for them plenty of fresh air and exercise, besides giving them a change of scene from the nursery.

Or open the staircase window and set them to run races up and downstairs and along the passages. Hopping races, blindfold races, three-legged races, and so on, will delight them; but there should always be a "grown-up" at hand to check the romping if it grows rough and threatens to lead to bumps or tumbles.

Set aside a few toys—not necessarily expensive ones—and keep them strictly for use on wet days or when the children are prevented by illness from going out.

The wet-day doll or box of bricks will be welcomed as a novelty, and will keep the boys and girls contented for hours, while they would soon tire of their usual toys.

Let the wet days be always times of indoor activity. You cannot expect a child, with its overflowing energy, to spend many hours in quiet occupations.

"Why can't you sit down and keep still with a book?" mothers ask.

The child doesn't know why it can't, though the explanation is a very simple one. A great deal of exercise is needful for the proper development of growing limbs, and, if this exercise cannot be secured by the daily walk, it must be gained in some other way.

Winding a Watch

"You wouldn't think," said a watchmaker, "that it would make any difference whether a watch is wound up in the morning or at night; but it does make considerable difference. When a watch is wound up at night, coming out of a warm pocket, and laid down or hung up in a cool place, the mainspring will contract by the cooling off of the metals. Being wound up tightly, all chance of contracting has been shut off and the spring is bound to break.

"If, however, the watch is wound up in the morning, having partly run down through the night, there is room enough left in the barrel to contract. Another reason why it should be wound up in the morning is that the spring will then have more power, and thus will be in a better condition to resist the disturbing movements of the bearer during the daytime.

"Being generally in a horizontal position during the night and running with less power, the horizontal position, in which the balance runs more freely, will operate to make the length of the swing of the balance wheel during the night as nearly as possible the same as in the daytime."

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ONE PLANT FROM PHOTO JULY, 1910

This is the **Greatest Berry** the world has ever known, discovered in the Himalaya Mountains, its growth and productiveness is simply marvelous. It is perfectly hardy everywhere and grows from 20 to 50 feet in a season and can be trained on arbors or trellises of any kind.

The **Engraving** shows one **Plant** from photo **July 1, 1910,** which is trained to a large trellis loaded with fruit, and continued bearing until October.

The Fruit is black, almost coreless and the large luscious **Berries** borne in enormous clusters will literally melt in your mouth. It is unsurpassed for eating fresh, cooked, canned or preserved in any form and is the **Greatest** of all Berries for all Climates.

Everybody can and will grow this **Great Berry** for it is the easiest **Fruit** in the world to grow, is splendid for city people or any one with limited space, for it can be trained up from the ground like a tree, producing Berries from 3 to 4 months, growing larger and producing more Fruit each year.

We guarantee this the **Greatest** of all new **Fruits** and can produce facts no one can get away from, and if anyone after growing it says it is not equal to our claims, we will make good the amount paid for plants. Complete satisfaction guaranteed everyone.

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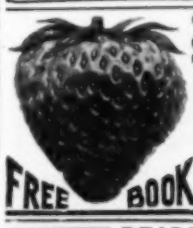

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All letters should be addressed to the Editor of "The Correspondence Column," McCall's Magazine, 236 to 246 West 37th Street, New York City, and must contain the writer's real name and address in addition to initials or a pseudonym for publication.

A SUBSCRIBER.—Gum-water is used to add a glossy finish to collars, cuffs and shirt bosoms. Prepared in this way. Take two ounces of fine gum arabic powder, pour on a pint or more of water, cover and let stand all night. In the morning pour it carefully from the dregs into a clean bottle, cork and keep for future use. Add a teaspoonful of this gum-water to a pint of starch made in the usual way.

A CUBANIZED AMERICAN.—A fudge recipe is:

3 cupfuls granulated sugar,
1 cupful milk,
2 ounces unsweetened chocolate,
Butter size of a walnut,
Flavoring to taste.

Cook until it forms a soft ball when tried in a cupful of cold water. Then take off the stove and beat until it begins to thicken, being careful not to beat it back to sugar. Pour into a buttered platter and let cool.

SIS.—Mermaids are simply myths of the sea, described in fairy tales as being "beautiful maidens, the lower portion of their bodies fashioned after the tail of a fish." You must not believe such stories; it is foolish of you.

MARCH WIND.—Apply wet raw starch to the bloodstains in the matting, let it dry and then brush off repeatedly till stain vanishes.

CLIFFORD.—To make Javelle water, put two pounds of baking-soda into a large stone or porcelain-lined pot and pour over it two quarts of hot water—not boiling. Stir this with a wooden spoon until the soda has been dissolved, and add a half pound of chloride of lime. Set the pot in a wide pan of warm water and let it stand covered on the range until the mixture is quite hot. Then take it off and let it cool, keeping it covered all the while. When cold, draw off the clear liquid carefully, strain through cheesecloth and then bottle. Cork closely, never leaving the stopper out for a moment longer than necessary. The cloudy residuum left in the pot may be bottled for clearing kitchen sinks of grease, as it is a powerful alkali. A small teacupful of Javelle water added to a boiler of water will assist in keeping clothes white and will not act disastrously upon fine threads.

O. W.—To clean a Panama hat, soak a cupful of white cornmeal in benzine or gasoline, rub on well with a clean, soft cloth, and it will clean and leave no stains. Be very careful not to use benzine or gasoline near a fire or light. For your straw hat use one teaspoonful of oxalic acid to a cupful of water; scour with an old toothbrush until all soil has disappeared.

J. E. C.—To remove iodine, wash the spot in the cloth with chloroform or ether. Perform this in front of an open window or out of doors.

X. X. X. O. O.—One way of getting rid of the smaller varieties of black ants is to procure a large sponge, wash it well and press dry, which will leave the cells quite open; then sprinkle over it powdered sugar and place where ants are most troublesome. They will soon take up their abode in the cells. Dip the sponge in hot water to wash them out, then re-sugar the trap for a new haul. Scatter a few cloves on the shelves where they congregate as they do not like strong spices. Dispose of ants infesting lawns in this manner: Fill a machine oil can having a long spout with kerosene into which you have stirred a teaspoonful of red pepper. Thrust the tip of the nozzle far into each anthill and inject the liquid. It is sure death to the ants. If poured upon the grass it will blight it.

SARAH JANE.—To restore your plume to its natural fluffiness, hold it over a register or, much better, over the kitchen range. Hold there and shake as near the heat as possible without scorching. In a few moments it will fluff up and be as lively as a ball of down. Do not curl near the stem as the feather will then be too close and thick. To clean your skirt, gasoline is the most efficient cleanser in general use, and worsted stuffs of all grades may be cleansed with it without fear of fading. It is best to do this out of doors where there is no fire or artificial light, as gasoline is very dangerous. Egg stains on linen or any other cloth should be soaked in cold water, for hot water sets the stains and makes them most difficult to remove.

W. J. A.—1. To remove ink-stains from your quilt, saturate the spot with spirits of turpentine and let it remain several hours; then rub between the hands. The ink will crumble away without injuring the color or texture. 2. Cover the stain on the floor with flour, starch or powdered chalk, which will absorb the grease and cause the spot to disappear.

L. P. P.—Dry cleaning will probably be the safest and most effective method of cleaning the blue silk. Put the article to be cleaned in a tub, cover with cornmeal slightly salted and scrub with this as you would use suds, rubbing between your hands and harder upon soiled spots. Cover it up in clean meal and leave it there for two days, throwing the cloth over the tub to keep out dust. Shake then and brush with a perfectly clean whiskbroom. The vinegar no doubt took the color out of the silk, so apply a few drops of sal-volatile or hartshorn to restore it.

PUZZLED.—A gentleman wears a signet ring on his left hand, second finger.

Fashion and Everyday Etiquette

All letters should be addressed to the Editor of "The Correspondence Column," McCall Magazine, 236 to 246 West 37th Street, New York City, and must contain the writer's real name and address in addition to initials or pseudonym for publication.

CRANKY EDNA.—1. If it is a young man's first call, there is no harm in your asking him to call again. 2. Although "You are welcome," spoken in a cordial tone, is the usual reply to an "I thank you," people sometimes say "Don't mention it. It was a pleasure for me to do this." 3. There

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Mead Cycle Co. Dept. M-26 **Chicago**

is no remedy for blushing. Young people blush a great deal, but it is soon outgrown.

FAY N.—You are too young to think of becoming a missionary. To be a missionary you must be a good Christian and be willing to devote your whole life to the cause. Talk to your pastor of your ambition and he will be glad to advise you and refer you to a school.

SWEET PEA.—1. Dresses to your shoe tops or a little below are all right. 2. It is not necessary to ask a gentleman into your home after returning from an entertainment. 3. Always thank your escort for any little service rendered, such as assisting you from a carriage, etc. 4. The entertainments you named are very nice, and an evening will pass quickly and pleasantly with these amusements and general conversation.

FORGET-ME NOT.—By all means, thank a young man for taking you to a dinner or supper. This would be a suitable reply: "Thank you, I have enjoyed myself very much."

A SENIORETTA.—1. Semi-Princess panel-front gowns are worn this winter, although the waistline effects are extremely popular. 2. Yes, you may wear white slippers and stockings at graduation. 3. If possible to secure old rose slippers of the right shade to harmonize, they would be the most appropriate to wear with an old rose dress. Otherwise black slippers would be preferable.

TROUBLED.—A daughter usually wears mourning for a year after her mother's death, and if at that time she is to be married, a traveling suit of gray would be correct. At the end of a year it would be proper for her to discard mourning completely if she is to be married.

BLUE EYES.—Patent leather comes only in black, but I caution you against wearing patent leather, as it cracks so easily. There are many pretty soft leathers which are more serviceable. White shoes and stockings are worn with a white or light-colored dress. Tan shoes and stockings harmonize nicely with brown and blue, while black footwear with any color is, after all, the most popular.

VIOLET.—1. Unless you are exceptionally stout your dresses may be worn a couple of inches above your shoe tops. 2. Girls generally begin wearing waists and skirts at the age of fourteen. 3. No, a girl should not receive costly presents from a man unless she is engaged to him.

BLACK EYES.—A gentleman does not expect a lady to hold his hat while at a place of amusement. He either holds it himself or places it under the seat or fastens it to a contrivance for that purpose. A lady always precedes her escort when leaving a church or theater.

THE KID.—A gentleman invariably assists a lady in or out of a carriage, unless he himself is driving, in which case he should apologize for his inability to show her this civility, and should draw the carriage to the curb carefully, so that she can alight with ease. 2. The lady always leads the way to a pew when entering church with a gentleman.

ORPHAN FRANK.—You are too young to keep company with a boy. Do not permit any familiarity whatsoever and tell him firmly that you resent it. If he is the right sort he will respect you all the more.

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24 "	2½	"	2.75	24 "	1¾	"	3.00
26 "	3	"	4.50	26 "	2¾	"	5.00
				Special 28 in.	3oz.		7.25

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Just send us a lock of your hair. Inclose 5c for postage and we will send you **prepaid** this lovely set of **Recamier Cluster Puffs,** made of fine quality human hair to match **exactly** the shade of your hair. Extra shades cost more. If entirely satisfactory, send us our introductory price of **$2.85.** If not, return to us—or you may within 12 days take orders for three sets of puffs at **$2.85** each and get yours **Free.** Send references.

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A Subscriber.—1. At a quiet home wedding the wedding cake is passed first to the bride, who cuts a slice before it is offered to the guests. 2. The wedding veil may be removed immediately after the ceremony. 3. A pretty custom is for the bride to loosen the ribbons holding her bouquet and send a shower of blossoms among the guests as a souvenir of the occasion. 4. Announcement cards are sent out after the wedding and usually immediately after the ceremony.

Jennie R.—Self-consciousness described as "feeling all hands" was given a remedy by an ingenious professor of deportment and proved very successful. Drop your arms in front of you and wring the hands violently for five minutes. The theory is that this so numbs them that they lose consciousness for a time and do not remind the too-conscious self of their existence, and this brief forgetfulness gives the needed confidence and banishes awkwardness. Many persons have tried this with perfect success after months of daily practice and gained surprising and gratifying ease in their movements and gestures.

Bonnie Belle.—1. If you have your mother's permission you may write and thank the young man for the candy, but do not continue the correspondence. 2. Any girl who values her reputation should not attend dances alone, and when returning from parties it is better to have some one of your family call for you.

B. H. D.—The young man should have spoken to your father and avoided all this trouble for you. He would not act in this manner or be so disagreeable if he thought a great deal of you, so do not worry about him. You did nothing to offend, and it is certainly his place to speak first.

Socialist Girlie.—1. A young girl of sixteen usually wears her dresses to her shoe tops, unless she is tall for her age. 2. White hose are only worn with white shoes or slippers, which look well with any light dress.

Kansas Girl.—1. A young lady should not accept costly gifts from a man unless they are engaged. Also, she may have as many men friends as she wishes when there is no definite understanding with any particular one. 2. At a dance the young man who accompanied her must escort her to supper. A girl returns all gifts to a gentleman when the engagement is broken off.

C. J.—At the conclusion of the marriage ceremony the bridal pair are first congratulated by the officiating minister, who then quietly steps aside. They then turn and face the relatives and guests, who come forward and offer congratulations. There is no rule governing who shall congratulate first, but the immediate families should be given preference, of course. At the wedding breakfast the bride and groom sit side by side at one end of the table, while the bride's mother and the minister are at the other.

De Funiak, Fla.—Mohair makes a very desirable suit, especially in a warm climate. Although that material is confined to spring and summer in New York, it would be very suitable for Florida weather. Also the embroidered coat set you have will add a touch of attractiveness to the costume, and there is nothing so pretty together as gray and white.

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Both legs were paralyzed as a result of Brain Fever. Her father brought her here for treatment. Read what he has to say:

Gentlemen: Edith is well, she uses her limbs splendidly and this is hard to realize when we remember that when we took her to you, five years ago, she could not walk at all. We recently had her picture taken and send you one to show you how well she is, but unfortunately the picture does not tell the entire story, for one must see her run around to appreciate her present condition. We have referred many to your place and hope some of them have seen you. Yours truly,

George W. Funderburk, Springfield, Ill.

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Bill—Jake said he was going to break up the suffragette meeting the other night. Were his plans carried out?

Dill—No, Jake was.

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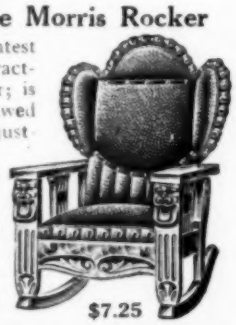

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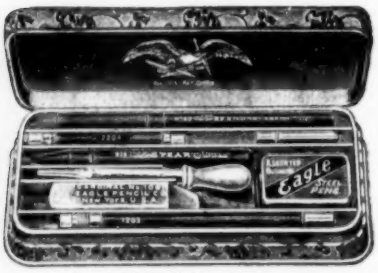

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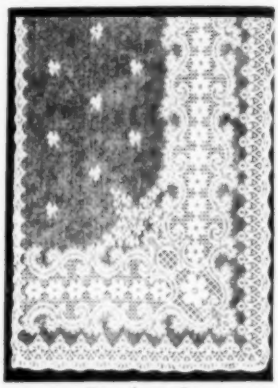

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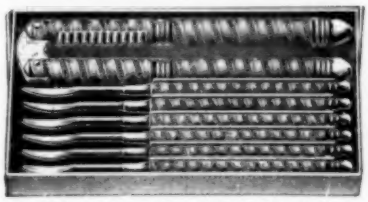

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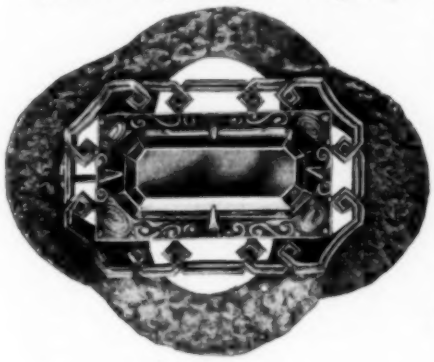

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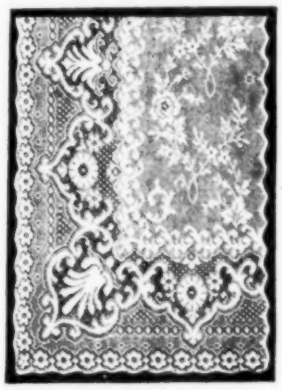

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Premium 716—An excellent timekeeper, very attractive in appearance and of a very handy size. Diameter of face, 2 inches. Just the thing for a bedroom or kitchen. Sent prepaid for only 3 yearly subscriptions at 50 cents each. Extra good value.

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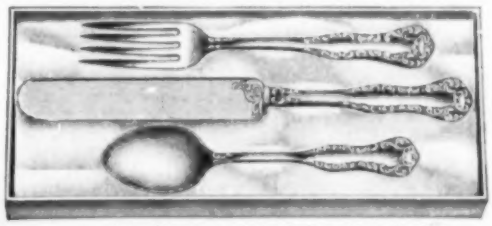


Premium 313. Actual size, 3⅛ x 8 inches

Premium 313—Consists of knife, fork and spoon in lined box. Guaranteed *extra* heavily plated with pure silver. Sent prepaid for only 3 yearly subscriptions at 50 cents each.

Handsome Gold-Filled Baby Set

Given for only 4 yearly subscriptions

Premium 737

Premium 737—This set consists of a Baby Neck Chain with Heart Pendant, a Baby Ring, two Baby Pins—all gold filled. This elegant set, mounted on a plush heart, sent prepaid for only 4 yearly subscriptions at 50 cents each. Retail value, $1.50.

Stereoscope and 100 Fine Colored Views

Given for only 5 yearly subscriptions

Premium 715

Premium 715—A wonderful offer. Stereoscope has strong lenses, aluminum eye shade and folding handle. Complete outfit with 100 beautiful stereo-photographs, packed in a leatherette box, sent express prepaid for only 5 yearly subscriptions at 50 cents each. Worth $2.00.

McCall's Winter Premium Catalogue Is Great—Send for Free Copy Today

Beautiful Rogers Silver Tableware Free to You

The above illustration shows each piece of silverware less than one-third actual size.

By Getting Subscriptions for McCall's Magazine at 50 cents each, you can earn in a few hours any of these handsome and valuable silverware premiums. Delivery charges prepaid. You will be more than pleased.

We Guarantee That Every Piece Is Extra Heavily Plated with Pure Silver and is made by the makers of the famous Wm. Rogers & Son Silverware—the only genuine Rogers—and the standard of the world for beauty and excellence for over 60 years.

This is the Exquisite Arbutus Design, Beautiful French Gray Finish. We guarantee it to wear like solid silver for five years. With proper care will last a lifetime. Each piece is stamped with Rogers name. Will surely surpass your expectations.

Premium 718—**Six Engraved Handle Silver Table Knives** (9¼ ins. long). **Given** for only 10 yearly subscriptions for McCall's Magazine.

Premium 719—**Elegant Silver Gravy Ladle** (7 ins. long). **Given** for only 3 yearly subscriptions for McCall's Magazine.

Premium 720—**Six Handsome Silver Soup Spoons** (6⅞ ins. long). **Given** for only 8 yearly subscriptions for McCall's Magazine.

Premium 721—**Silver Butter Knife and Sugar Spoon**—Both. **Given** for only 3 yearly subscriptions for McCall's Magazine.

Premium 722—**Magnificent Silver Berry Spoon** (8½ ins. long). **Given** for only 4 yearly subscriptions for McCall's Magazine.

Premium 723—**Beautiful Silver Cream Ladle** (6 ins. long). **Given** for only 2 yearly subscriptions for McCall's Magazine.

Premium 724—**Six Engraved Handle Silver Forks** (7⅝ ins. long). **Given** for only 7 yearly subscriptions for McCall's Magazine.

Premium 725—**Six Fine Silver Fruit Knives** (6¼ ins. long). **Given** for only 7 yearly subscriptions for McCall's Magazine.

Premium 726—**Six Pretty Silver Dessert Spoons** (7 ins. long). **Given** for only 6 yearly subscriptions for McCall's Magazine.

Premium 727—**Very Artistic Silver Cold Meat Fork** (7⅝ ins. long). **Given** for only 3 yearly subscriptions for McCall's Magazine.

Premium 728—**Six Engraved Handle Silver Tablespoons** (8¼ ins. long). **Given** for only 7 yearly subscriptions for McCall's Magazine.

Premium 729—**Six Dainty Silver Coffee Spoons** (4½ ins. long). **Given** for only 4 yearly subscriptions for McCall's Magazine.

Premium 730—**Six Exquisite Silver Teaspoons** (6 ins. long). **Given** for only 4 yearly subscriptions for McCall's Magazine.

Premium 731—**Very Attractive Silver Pickle Fork** (8 ins. long). **Given** for only 2 yearly subscriptions for McCall's Magazine.

Premium 732—**Magnificent 26-Piece Set of Rogers Arbutus Design Silverware, Packed in a Solid Oak, Plush-Lined Box.** Sent prepaid to any address in the United States for only 35 yearly subscriptions for McCall's Magazine or for 20 subscriptions and $2 extra. This $12.00 set consists of 6 Table Knives, 6 Table Forks, 6 Tablespoons, 6 Teaspoons, Sugar Spoon and Butter Knife—Arbutus Design.

Any Woman or Girl Can Quickly Earn These McCall Premiums

Popular Gold-Plated Dutch Collar Pin

Given for only 2 yearly subscriptions

Premium 647

Premium 647—This is a beautiful imported colored miniature, set in a *heavily plated gold frame.* Illustration shows exact size. Will please you immensely. One will be sent you free, postage prepaid, for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

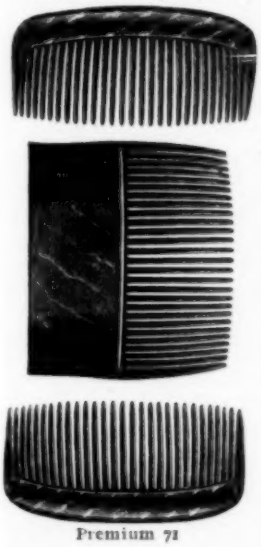
Luxurious Oriental Couch Cover

Given for only 6 yearly subscriptions

Premium 757—This exquisite piece of tapestry shows rich color effects; red and green predominate. It is heavily woven and has excellent wearing qualities. Over 8 feet long, over 4 feet. Will prove satisfactory in every way to the most particular housewife. Sent express collect for only 6 yearly subscriptions at 50 cents each. Express prepaid for 3 extra subscriptions. If you don't find this premium much nicer than you expected send it back at our expense and ask for another premium.

Ladies' Three-Piece Comb Set

Given for only 2 yearly subscriptions



Premium 71

A Popular Reward

Premium 71—This set consists of one back comb and two side combs in tortoise-shell finish; warranted unbreakable. These three combs, all full size, sent delivery charges prepaid for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

Extra Fine Walrus Grain Leather Handbag with Purse

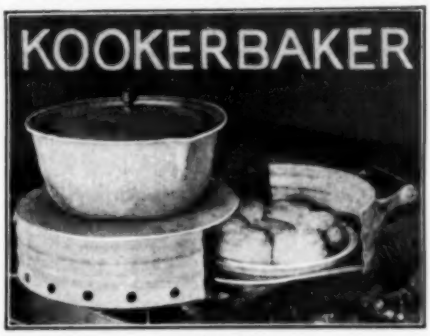
Given for only 10 yearly subscriptions

Premium 756

Premium 756—Has beautifully engraved gold-plated overlapping frame with same decorations on both sides. Fine quality of grosgrain silkaline lining. Size, 10 x 7 inches. The bag is fitted with a pocket containing a leather coin purse. This magnificent Handbag retails for $3.00, but by buying in large quantities we are able to send it prepaid for only 10 yearly subscriptions at 50 cents each, or 6 subscriptions and 60 cents added money. Sure to please.

Double-Deck Cooker and Baker

Given for only 5 yearly subscriptions



Premium 638

Premium 638—This new invention is a wonder. Positively cuts your gas or gasoline bills in half. Saves time and labor. You can cook luncheon on ironing day with the same burner you are using for heating your irons. You can broil steak or toast bread on the top of the cooker while you are baking potatoes or biscuits at the bottom. We will send one of the large-size cookers, express charges collect, for only 5 yearly subscriptions at 50 cents each. Express charges prepaid for 3 additional subscriptions.

Exquisite Net Lace Scarf for Ladies

Given for only 3 yearly subscriptions

Premium 759

Premium 759—The illustration shows only one end in order to give you an idea of the beauty of the extremely artistic design. This handsome scarf is 14 inches wide and 87 inches long. Very fashionable, both summer and winter. Drapes gracefully over the shoulders. Price, $1.00. One sent free prepaid for only 3 yearly subscriptions at 50 cents each. Big value.

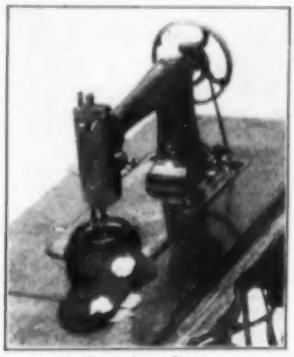
The Wonderful Magic Tucker—$1 Value

Given for only 2 yearly subscriptions

Premium 62—Fits all machines; is easily put on or taken off; has no spring to break; cannot get out of order; does not touch the foot or feed of machine; does not cut, pull or stretch the goods. Makes the smallest pin tucks to the largest. Will last a lifetime. Tucks silks, flannels, woolens without creasing, basting or measuring. Sent prepaid for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

"Darns on Any Sewing Machine" This Magic Darner

Given for only 2 yearly subscriptions



Premium 644

Premium 644—A wonderful time saver. The most useful device ever discovered for darning stockings, towels and fabrics of all descriptions. Will fit any sewing machine. Can be adjusted by a child. Sent free, postage prepaid, for only 2 yearly subscriptions for McCall's Magazine at 50 cents each.

All Premiums Guaranteed—Get One and You Will Want More

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Interesting——Instructive——Practical

Goodwin's Course in Sewing

Practical Instruction in Needlework for Use in School and at Home

This remarkable series of lessons, beginning with the most elementary needlework, has just been published. It is entirely different from anything on the market. It consists of three handsomely bound volumes, printed in large type on good paper, is profusely illustrated and contains a complete set of tissue paper patterns for use in the course.

No home with a girl of six to twenty years of age should be without this wonderful set of useful sewing books. They teach a girl sewing step by step in a simple, interesting, systematic and practical way. Entertainment as well as instruction is afforded. The books answer every mother's question, "How keep the girls occupied in their idle moments?" The author has spent much time and thought to place in these volumes a graduated course of lessons that will enable any girl to do all necessary household sewing and give her the opportunity to become, in time, a high-class dressmaker besides. The ability to make her own clothes is in itself a most useful accomplishment for any girl to acquire. The lessons given in "Goodwin's Course in Sewing" are so simple and at the same time so thorough that the pupil is taught step by step by the books alone, without any outside aid whatever, until she becomes proficient in all kinds of needlework.

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Back to Nature

We have—have we not?—fallen upon a day of trained mothers. In the old times it was the children who were supposed to be trained; the training of the mother seems now regarded as the first and more important task. This training begins almost before the birth of the child and continues from the hour of its advent. I have in mind a mother of five children, still a young woman, who, at the birth of her sixth child maintained that she had discovered the bearing of her children was not what she found to be the burden; what she could not endure was the training imposed upon her. With the birth of this sixth child she waited until the baby had safely arrived, then chose her hour of revolt, says Good Housekeeping.

"Bring in the child; I hear it crying," she said. The nurse, a childless woman, but perfectly equipped as instructress to mothers, made the customary response. The baby was only crying to be taken up. The child needed exercise, crying was its exercise. Last of all, "You don't want a spoiled baby." The mother of the baby could have said it all for her. It might just as well not have been said at all. She had heard every word of it five weary times before; tried to believe that others knew better than she the needs of her own child. She knew now exactly what she wanted, thought she knew what her child needed, and, in any event, she meant to have her own way in the matter. "Bring me the child." It was an order, but amiable. She could afford to be amiable.

"I haven't decided as to spoiling him, I mean to enjoy him; I've never enjoyed one of my babies before. I mean to play with him—now. Sometimes I may treat myself to rocking him to sleep!" It was quite final. There was no horror left to produce.

He Got the Pipes

Not long since a young and wealthy man came to the office of a prominent physician and laid his case before him. He was ill; he had no wish to live, not if he must suffer as he was then suffering, from what he knew not. "Is there nothing you can't die and leave?" he was asked, says Good Housekeeping.

"Nothing."

"What interests you?"

"Nothing—my little old pipe, perhaps."

The puzzled physician looked his patient over again. Physically he was perfect, the mind clear, even clever. "I shall need to see you again before I can prescribe," said the physician. "Will you promise to do a little thing for me? I want you to begin to collect pipes, not one to cost more than ten cents. Tell me this day week how many you get."

The patient laughed in the doctor's face, but promised.

That day week he burst into the office, his color good, eye bright, manner buoyant. "I have one hundred pipes! Got four the first day. Didn't know where to look. Yesterday, got thirty! Had to have my den rearranged to hold them—cases—I'm going to——"

"Hold on there," said the physician. "How are you?"

"Never was better! There was nothing the matter with me."

"You had something you could have died of," warned the physician. "We call it apprehension, and it's the result of a diseased morale."

What the Scots Owe to Oatmeal

Archdeacon Sinclair—a Scotsman—in an address in London to working lads said: "I had four brothers, all six feet high. My father had fourteen brothers and sisters, ranging from six feet to six feet eight inches. And all were brought up on oatmeal."

In Scotland oatmeal is the national dish. In China and Japan it is little consumed. These are the two extremes of the races as regards average height.

American Statistics

By a house-to-house canvass among the least informed, we find that not one home in twelve serves oats.

In the lowliest vocations, but a trifling percentage came from oatmeal homes.

A canvass of 61 poorhouses shows that but one in each 13 of the inmates had been oatmeal bred. And only two per cent of the prisoners in four great penitentiaries had oatmeal as a childhood food.

But, in sections where live the highly intelligent, seven out of eight are oatmeal homes. Four-fifths of all physicians — we wrote to 12,000 — serve oatmeal on their tables. Out of 50 leading professors interviewed in one university, 48 regularly serve oatmeal.

Four in five of all college students came from oatmeal homes. So did two-thirds of the teachers of children. So did the great majority of the successful in every walk of life.

We also found that Boston consumes 22 times as much oatmeal per capita as do two certain states with low average education.

The Significance

The larger the percentage of the well-informed the larger the use of oatmeal. That is everywhere apparent.

They who know food values know that oatmeal is the best-balanced food—the ideal food—especially for the years of growth.

It is richer than all other cereals in proteids, the body-builders, the energy-giving foods.

It is richer than all others in organic phosphorus and lecithin, the builders of brains and nerves.

For the years of growth, or the years of maturity, we have no other food which compares with oatmeal. We have none that is more delicious.

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Made Only of Luscious Grains

The best oats we can buy are sifted 62 times to pick out the rich, plump grains. We get only 10 pounds of Quaker Oats from a bushel. These selected grains, rolled and prepared by our process, form the richest and best oat food in existence. Millions of people, scattered all the world over, have proved this fact by experience.

You get the oats that children love—the richest, best-flavored and most nutritious —when you get Quaker Oats.

Regular size package, 10c

Family size package, for smaller cities and country trade, 25c.

The prices noted do not apply in the extreme West or South.

Look for the Quaker trade-mark on every package

The Quaker Oats Company

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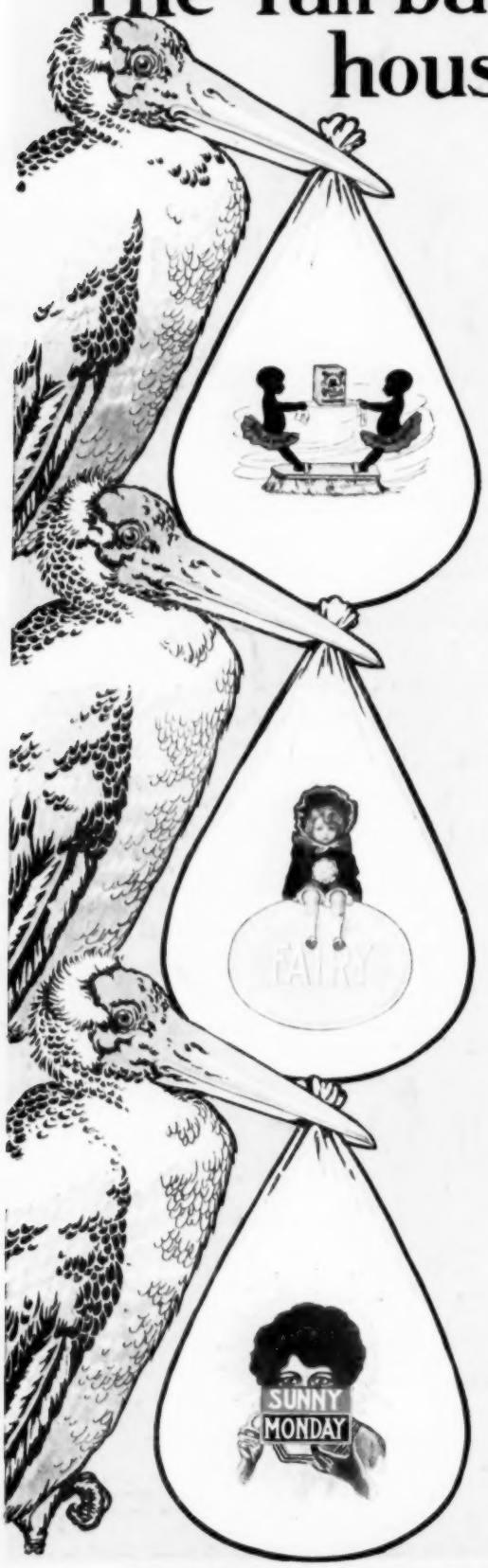
The Fairbank Trio that brings household Happiness



Gold Dust

Gold Dust is an honest, vegetable-oil soap, ground into a smooth, fine powder. It instantly dissolves in hot or cold, hard or soft water, produces its own rich lather, commences to clean the moment it comes in contact with the article, and ***does all the hard part of the task itself.***

There's nothing about the house—from cellar to garret—that Gold Dust will not clean quicker and better than soap or anything else.

Use Gold Dust for all household cleaning. It will save you or your servants unnecessary time and labor.

Use Gold Dust for washing dishes, scrubbing floors, cleaning woodwork, oil-cloth, silverware and tinware, polishing brasswork, cleaning bath-room pipes, refrigerators, etc., softening hard water, washing clothes and making the finest soft soap.

"Let the Gold Dust Twins do your work"

Fairy Soap

If you are not using Fairy Soap today, it is only because you have never tried it. To try Fairy Soap is to like it, for there is no other soap so pure, so ***white,*** so handy in shape, so satisfactory in every way for the toilet and bath.

You'll favor yourself as well as us by giving Fairy the fairness of a trial.

The price is ***but 5c*** for this ***handy, floating, oval cake*** of saponified purity.

Fairy Soap has always won highest possible honors wherever exhibited in competition. At St. Louis and Portland Expositions Fairy was awarded first place over all other soaps.

"Have you a little 'Fairy' in your home?"

Sunny Monday

Laundry Soap

One bar of Sunny Monday is worth two bars of any other laundry soap. Sunny Monday is ***a quick dirt-starter,*** and will make your clothes last twice as long, insure them being whiter, sweeter, cleaner—therefore, its use means true economy on wash-day.

Sunny Monday is white because it contains no rosin (all yellow laundry soaps contain from 30 to 50 per cent). It will wash woolens without shrinking, colored goods without fading, and the finest fabrics without the least injury.

If you once get in the habit of using Sunny Monday in your laundry, you'll wonder how you ever got along without it.

Because of its purity and freedom from rosin, Sunny Monday has greater cleansing power than other soaps, and one bar of Sunny Monday is worth two bars of any yellow laundry soap.

"Sunny Monday Bubbles will wash away your troubles"

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